

Translating culture-specific elements in the film *Zootropolis*

Tiia Häppölä
Master's Thesis
English Translation
Faculty of Arts
University of Helsinki
April 2021

Tiivistelmä

Tiedekunta: Humanistinen tiedekunta

Koulutusohjelma: Englannin kääntämisen ja tulkkauksen maisteriohjelma

Opintosuunta: Käännösviestintä

Tekijä: Tiia Häppölä

Työn nimi: Translating culture-specific elements in the film *Zootropolis*

Työn laji: maisterintutkielma

Kuukausi ja vuosi: huhtikuu 2021

Sivumäärä: 40

Avainsanat: dubbauskääntäminen, kotouttaminen, lastenelokuvat, kulttuurisidonnaisuus, puhuttelu

Säilytyspaikka: Kaisa-kirjasto

Tiivistelmä: Tämän maisterintutkielman päämääränä on tutkia, kuinka kulttuurisidonnaiset elementit on käännetty Disneyn *Zootropolis*-elokuvassa. Tärkeimpinä lähteinä ovat Fredric Chaume (2012) dubbausosiossa, Lawrence Venuti (1995) kotouttamisessa, Ritva Leppihalmeen teos (1997) alluusioiden kääntämisestä ja Jan Pedersenin (2011) teoria kielen ulkopuolisista kulttuuriviittauksista.

Tutkielman materiaalina ovat *Zootropolisin* alkuperäinen englanninkielinen versio ja sen suomenkielinen käännös. Elokuvassa esiintyvät kulttuurisidonnaiset elementit on listattu ja jaettu kuuteen kategoriaan: nimet, lempinimet ja haukkumanimet, puhuttelut, instituutiot, ammatit ja yhteiskunta, idiomit ja puhekielisyydet, yleinen kulttuuritietous ja viittaukset pop-kulttuuriin.

Tulosten perusteella voidaan sanoa, että kääntäjä ei ole noudattanut yhtä globaalia käännösstrategiaa, vaan jokainen kulttuurisidonnainen elementti on käännetty tilannekohtaisesti, välillä kotouttavalla ja välillä vieraannuttavalla strategialla. Käytetyimmät strategiat olivat tilannekohtainen korvaus ja suora käännös, jotka jakaantuivat melko tasaisesti eri kategorioiden kesken. Suurimmat erot olivat kategoriassa instituutiot, ammatit ja yhteiskunta, jossa suora käännös oli selkeästi yleisin strategia ja korvausta käytettiin hyvin vähän, sekä kategoriassa idiomit ja puhekielisyydet, jossa tilannekohtainen korvaus oli selkeästi yleisin ja suoraa käännöstä käytettiin todella vähän.

TABLE OF CONTENTS

1	Introduction.....	1
2	Theoretical framework.....	4
2.1	Dubbing.....	4
2.2	Domestication and foreignization	6
2.3	Culture-specific elements	9
2.4	Addressing	15
3	Material and method	18
3.1	Material	18
3.2	Method	18
4	Analysis.....	21
4.1	Quantitative data.....	21
4.2	Names, nicknames etc.....	22
4.3	Words of address.....	25
4.4	Institutions, professions and society	28
4.5	Idioms and colloquialisms	30
4.6	General cultural knowledge	32
4.7	Pop-culture references	33
5	Conclusion	37
	Sources	41
	Suomenkielinen lyhennelmä	44
	Attachments	51

List of tables

Table 1: Translation strategies used in each category	21
---	----

List of images

Image 1: Pedersen's taxonomy of ECR transfer strategies.....	14
--	----

1 INTRODUCTION

In a world where globalisation has made different cultures accessible to a worldwide audience, translating elements originating from a certain culture is all the more precise of a task. The translator must balance between preserving source text content and making the translated product understandable to the target audience.

In this Master's Thesis I aim to study what kind of global and local translation strategies are used in the Finnish dub of the Disney film *Zootropolis*. A global strategy can be defined as the overarching translation strategy that has been applied to the text as a whole, whereas a local strategy means the strategy applied to an individual translation problem within the text (Chesterman 1997, pp. 90-91). I am especially interested in what kind of differences there are in culture-specific elements when comparing an original version aimed at a worldwide international audience and a translated dub aimed at a very limited audience. In the context of my thesis, I define culture-specific elements to mean concepts that have their origin or exist only in a certain culture, and I include both intralinguistic and extralinguistic cultural elements in this definition.

I use Jan Pedersen's taxonomy of extralinguistic cultural reference transfer strategies (Pedersen 2011, p. 75) to categorise the strategies used to translate the culture-specific elements in *Zootropolis*. My hypothesis is that in a dub aimed at a very limited and assumedly young audience, the culture-specific elements have been translated using a global domesticating, ergo target oriented, translation strategy, rather than foreignizing, ergo source oriented, translation strategy.

I chose *Zootropolis* as my object of study because on first viewing, the film made an impact on me with its rich and clever use of Finnish language. I also noticed there were some quite specific references to pop-culture familiar to many Finnish people which most certainly could not have been present in the original language. This inspired me to observe both the original and the Finnish version of *Zootropolis* more closely and to specifically look into the culture-specific elements present in the film.

Disney's children's films make for an interesting object of study, because fundamentally they are aimed at a very large international audience, but simultaneously need to be dubbed into dozens of languages for children to be able to understand them. The original English version can be viewed by almost anyone in the world, regardless of their nationality or spoken languages, whereas the dubbed versions are aimed at a very specific, sometimes quite small audiences. To put things in perspective, *Zootropolis* was the fourth-highest grossing film of 2016 in the global scale, but only the 14th most watched film in Finland that year. Thus, the original English version should be relevant all over the world, but the other dubbed versions can play with somewhat more specific cultural references, if allowed.

Disney is known to require a back-translation to monitor what is being said and written under the brand name. Thus, the translators might have to explain some of their translation choices or otherwise culture-specific elements which appear confusing when translated back into English. This can limit the translation, or the translators must be able to sell their choices to Disney to be allowed to keep them in the translation. (Timonen, 2019.)

Elsa Lehtonen examines in her Master's Thesis how children aged 11-13 react to two different versions of the same translation, one using domestication and the other foreignization as translation strategy. Her results indicate that while the children liked the domesticated version relatively more and it was easier to understand, the translation strategy mattered less than the content of the text. (Lehtonen 2016, p. 48.)

Siiri Turunen writes in her Master's Thesis about her own experiences of dubbing translations and strategies commonly used on the field. According to her, concretisation is prevalent when translating for children. She also emphasises how the verbal and visual aspects of audiovisual translation are equally important, and both should be consulted constantly. (Turunen 2017, p. 60.)

I begin my thesis by introducing the theoretical background I use to analyse domestication and culture-specific elements in *Zootropolis*. I will also discuss the differences in addressing conventions between English speakers and Finnish speakers, as a prevalent section of my analysis covers addressing. Then I will present my material and explain the methods I use to analyse it. I will list all the instances of culture-specific elements in the original English

version of *Zootropolis* and provide the equivalent used in the Finnish dub. I divide the instances in the following six categories that arise from my material: 'Names, nicknames etc.', 'Words of address', 'Institutions, professions and society', 'Idioms and colloquialisms', 'General cultural knowledge' and 'Pop-culture references'. I give a short quantitative summary of all the culture-specific elements I extracted from my material and present examples of each category. I will not touch on every item on the list in my analysis but will attach the whole list at the end of my thesis. Finally, I will provide a conclusion.

2 THEORETICAL FRAMEWORK

In this chapter, I discuss the theoretical framework I use as a foundation for my Master's Thesis. The chapter is divided into four parts. In section 2.1, I focus on dubbing from the Finnish point of view and make comparisons to subtitling. In section 2.2, I present the theories relevant to domestication and translating to children in the scope of my thesis. In section 2.3, I introduce what culture-specific elements are, and what kind of strategies can be used to translate them. In section 2.4, I discuss addressing and how it differs in English and Finnish.

2.1 Dubbing

Audiovisual translation has two main categories: subtitling and dubbing. Dubbing can be defined as replacing the original source language dialogue track with the translated target language dialogue track. The other tracks, including the music, special effects and images, are left untouched. (Chaume 2012, p. 1.)

Dubbing is fairly slow and expensive compared to subtitling, so many countries with smaller populations, like Finland, have traditionally favoured subtitling over dubbing. However, films and television series aimed at children are dubbed even in these predominantly subtitling countries. Dubbing allows children to focus solely on following the visual storytelling instead of dividing their attention to read the subtitles; the youngest children would not even have the skills to follow subtitles. (Heikkinen 2007, pp. 236-237.)

Dubbing from one language into another introduces the translator with multiple challenges in order to make the target language product compliant with dubbing norms, many of which are present in subtitling as well. The translator's task is to create an illusion of the original dialogue for the target language audience. (Chaume 2012, pp. 66-68.) The lines the characters speak should deliver the message of the original dialogue with similar nuance while also fitting the character's style of speaking. The lines should also sound natural when spoken and be easy to say. It's important to be consistent with each character's style of speaking and make the dialogue functional and understandable. (Tiihonen 2007, p. 175-179.)

One of the most important factors in achieving the illusion of the original and natural dialogue is synchronisation, which includes naturally audio but also visual and kinetic elements. The characters' utterances, lip movements, facial expressions, gestures and other elements seen on screen should correspond with each other. (Chaume 2012, pp. 66-68.) Animated lip movements are often a little more simplified than those of real live actors, and children are not usually good at reading lips, which gives the translator slightly more freedom to focus on the message instead of lip synchronisation. On the other hand, a close-up of a character speaking emphasises their lip movements, so the dialogue is more likely to be synchronised with lip movements rather than the source text. (Heikkinen 2007, pp. 239-240.) If the character speaking is not seen on screen, there is obviously no need for lip synchronisation, but the rhythm of the scene and scene changes might need to be considered. If the character speaking is on screen but their mouth is not visible, the lines can be timed according to their gestures and head movements. (Tiihonen 2007, p. 176.)

Synchronisation does not have to be strictly precise to be functional and appropriate, as it is only one factor in the larger entirety of the film. For example, an open vowel can be replaced by any open vowel or bilabial consonant can be replaced by any labio-dental consonant. There is also often some leeway with synchronising gestures and body movements with utterances, the exception being clearly affirmative or negative head movements. (Chaume 2012, p. 78.) In animated films gestures might be exaggerated or emphasised, so they might need to be taken into account more promptly (Tiihonen 2007, p. 176).

Especially the beginnings and the ends of the lines are important for lip synchronisation. Long, round vowels at the start or at the end of the character's utterance are the most visible mouth movements and the aim is to replace them with a similar vowel in the translation. For example, source language vowels *o* or *u* can be replaced with *o*, *ö*, *u* or *y* in Finnish. (Tiihonen 2007, p. 177.) In my material, a character with their mouth clearly visible exclaims *O-M-Goodness*, which in Finnish has been translated as *voi mun viikset*. The consonants are not that close to each other in the exclamation, but the vowels match well enough to fit the lip movements.

Another major challenge the dubbing translator is faced with is the time constraint. Finnish words are usually longer than English words, so the translator is compelled to shorten and compress the target dialogue. (Tiihonen 2007, p. 175.) Grammatical correctness, hesitations and interpersonal meaning are other sacrifices the translator might have to make so as to keep the target dialogue understandable and relevant to the story and what is seen on screen, while still following the time limitations. Interpersonal meaning can include, for example, words of address, phatic elements and other expressions of politeness. (Chaume 2012, p. 17.)

One clear advantage that dubbing has over subtitling is that the source text is not present alongside the target text, as is the case with subtitling. This gives the dubbed dialogue some freedom when the audience is not constantly comparing the target text to the source text.

2.2 Domestication and foreignization

When translating material created as a part of a certain culture, the translator must make a choice of whether to keep the elements of the source culture by foreignizing them in the translation or domesticating them by replacing the source culture elements with elements of the target culture and language. Friedrich Schleiermacher (2004 [1813], p. 49) presents the idea of foreignization and domestication as follows:

Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him.

The fundamental assumption that arises from Schleiermacher's definition is that translation can never be completely adequate to the source text, and Schleiermacher favours foreignization over domestication as a translation strategy. According to Schleiermacher (2004 [1813], p. 49), domesticating over foreignizing is not proper translating, but rather imitating or paraphrasing the original text. Lawrence Venuti, however, points out that the message must be relevant to the target-language reader, which can be achieved by replacing unfamiliar source-language elements with target-language elements that the reader is familiar with. (Venuti 1995, pp. 20-21.)

Venuti argues that Anglo-American culture has insisted on domestication, transparency and fluency in translated texts, turning the translator invisible in the process. He defines transparency and fluency as using current, general, standard and natural language and recognisable and intelligible elements as opposed to archaic, specialised and colloquial language and unfamiliar elements. Venuti, similarly to Schleiermacher, holds foreignizing translation in higher regard than domestication. Venuti calls contemporary translation practice “rewriting of the foreign text according to domestic cultural values” and wishes for more variation in theoretical, critical and textual means of studying and practicing translation. (Venuti 1995, pp. 4-5, 40-42, 312.)

Gillian Lathey (2015, p. 16) writes about translating for children and dual address, which means that the author of children’s literature speaks to both children and adults, either directly or indirectly. Addressing the adult might manifest as multiple layers of meaning, for example witticisms that children cannot be expected to understand. It is a challenging task to preserve the dual address in translation, but should still be aimed for one way or another. (ibid.)

Lathey (2015, p. 28) states that children’s responses to translations are mostly speculative, even though there are some studies focusing on children’s reading. Lathey (2015, p. 29) argues that children need stimulating and challenging reading material, which is why over-explanation, for example, should be avoided when translating children’s literature. The need for the level of domestication depends on the target culture and audience as well. In countries where readers are exposed to translations or certain foreign cultures from an early age through different media platforms, domestication might not be as necessary compared to when minority language products from small countries are translated into a majority language. (Lathey 2015, p. 37.)

Riitta Oittinen, Anne Ketola and Melissa Garavini (2018, p. 83) remark that for those who have limited knowledge of foreign languages and cultures, be it children or adults, translated works are the only source to get in touch with those. Translators should not underestimate the differences between the source and the target cultures, but rather consider the

differences of the two cultures and linguistic systems carefully. If the translator believes that the target audience is not familiar with a specific source-culture element, they can implement for example explanatory, adaptive or omitting translation strategy to convey the foreign element for the target audience. (ibid.)

According to O'Connell (2003, pp. 117-118), domestication is a central and widely used strategy when translating for children, as children are less tolerant of strangeness and foreignness than adults. The translator needs to mediate between the two cultures in a convincing manner and produce a convincing version of the source language dialogue in the target language, all the while considering the level of general knowledge and linguistic skills of the audience. As such, fluency and transparency are common preferences in translated products aimed at children. (ibid.)

While children's literature has the aspect of dual address, audiovisual products offer the possibility for children to consume them independently. When the adult is present and reading to the child, the child is able to ask questions when something is unclear. The creators of children's audiovisual products cannot necessarily make that assumption, so they need to create content understandable to their primary audience. This carries over to the translation of children's audiovisual products. The translator's task is to balance between entertainment and education as well as possible, with due regard for the target culture norms. (O'Connell 2003, pp. 110-113.)

Oittinen, Ketola and Garavini (2018, pp. 85-87) also emphasise that when translating multimodal works, the translator should take into account both the verbal and visual dimensions and how they factor to the overall story and message. In order to successfully detect and convey culture-specific elements in the target language, the translator must have comprehensive knowledge of the source culture. It is noted that there is a tendency to protect children from "otherness", which generally leads to culture-specific elements to be translated with at least some level of adaptation or to be completely substituted with another reference more familiar to the target audience. When the culture-specific element is anchored in the visual dimension, the translator might be forced to omit the reference entirely. The source text might also include elements which only address the adult audience,

which might lose their weight in the target text if the implemented translation strategy leans heavily on domestication. (Oittinen, Ketola & Garavini 2018, p. 88.)

Domestication and foreignization in regards of translating for children remains a debated topic. A historically and generally approved practice has been to domesticate names, coinage, food, intertextual references and, though rarely, the setting. The trend has been to trust the children to have the ability to tolerate strangeness, resulting to lower level of domestication than what earlier texts demonstrate, but domestication has not disappeared completely and is still clearly an evident strategy in certain circumstances. (Lathey 2015, p. 38.)

Tiihonen (2007, p. 182) calls for the responsibility of those producing audiovisual translations for children. He notes that audiovisual products are one source for children to improve their language skills and that children have the tendency to watch the same films and programmes several times. Thus, the translation should be natural, expressive, nuanced and versatile in order to offer children with enriching language experiences and the translation should be produced carefully. (ibid.)

2.3 Culture-specific elements

The linguistic and cultural distance between the source and the target text may set great challenges for the translator. In the case of translating from English into Finnish, the two languages belong to different language families, but are both considered to be part of the western culture. Cultural similarities usually compensate for the linguistic differences and the translator is able to find parallelisms with which the message can be delivered without lengthy explanations or omissions, whereas translating between two very different cultures might prove to be severely more complicated (Nida 1964, pp. 160-161).

Multiple researchers have attempted to categorise culture-specific elements and the strategies that could be applied to translating those. Both the categories and the strategies involve some overlap between different researchers, but there are also differences in how

detailed and definitive the division into categories is and what kind of translation strategies are recommended for different types of culture-specific elements.

Ritva Leppihalme (1997, p. 2) discusses translating between cultures and culture-specific elements and makes the distinction between intralinguistic and extralinguistic translation problems. Intralinguistic translation problems stem from differences between source language and target language systems and how the languages are used, for example idioms, puns or wordplay, whereas extralinguistic translation problems have to do with for example topography, flora, fauna, social institutions or brands. Leppihalme studies *allusions*, defined as “a variety of uses of preformed linguistic material in either its original or a modified form, and of proper names, to convey often implicit meaning”. In order to be able to recognise the allusions in the source text and to deliver the appropriate cultural equivalent in the target language, the translator has to be both bilingual and bicultural. Allusions are not only a written phenomenon, but extend to music, painting, film etc. In a film, allusions can appear e.g. as a line of dialogue, a name, a visual reference or any combination of those.

(Leppihalme 1997, p. 2-6.)

Leppihalme (2011, p. 126) brings to the fore the term *realia* as a synonym for culture-specific elements and defines it broadly to mean not only real tangible material items, such as a *machete*, but also culture-bound notions and phenomena, for example concepts referring to religion, education, values or taboos. When referring to items that only exist in a fictional world, but not in the real world, the corresponding term would be *irrealia*. In the field of translation, the term *realia* is often defined to mean concepts that exist in the source culture in question but not in the target culture. It is a fluctuating definition, as cultural concepts can be adopted to the target culture and are thus no longer unfamiliar, though still possibly more characteristic of their original culture than the target culture. (ibid.)

Leppihalme (2001, p. 141) lists seven translation strategies for *realia*: *direct transfer*, *calque* (loan translation), *cultural adaptation*, *superordinate term*, *explicitation*, *addition* and *omission*. Direct transfer means that the source text word is reproduced in the target text as it is in the source text or with only slight changes due to target language grammar. Calque is a literal translation in which each element of the source word has been brought into the

target language. Cultural adaptation strategy transfers the connotations and associations of the source text by replacing the source culture elements with elements from the target culture. Superordinate term means using a hypernym, a more general synonym of the source text element. Explication and addition are close to each other in that explication means clarifying the source text by small explanatory elements within the text itself while additions are explanatory notes outside the text. Omission simply means leaving the culture-specific elements out. (Leppihalme 2001, pp. 141-145.)

Peter Newmark (1988, p. 95) proposes five categories for culture-specific elements: *ecology*, e.g. flora and fauna; *material culture*, e.g. food, clothes, houses, towns and transport; *social culture*, e.g. work and leisure; *organisations, customs, activities, procedures, concepts*, e.g. political, administrative, religious and artistic; and *gestures and habits*, e.g. making the sign of the cross over one's chest. Newmark (1988, p. 103) gives a condensed list of twelve translation procedures, or to use a more common term, strategies, that could be applied to translating culture-specific elements: *transference, cultural equivalent, neutralisation, literal translation, translation label, naturalisation, componential analysis, deletion, couplet, accepted standard translation, paraphrase and classifier*.

Newmark's transference is practically the same as Leppihalme's direct transfer, the source word is transferred to target language with only the utmost necessary changes. Similarly, cultural equivalent is the same as cultural adaptation, the source culture element is replaced with a target culture element, but the connotations and associations are preserved.

Neutralisation stands for functional or descriptive equivalent which does not refer to any particular culture. Outside Newmark's condensed list he discusses through-translation, a term he prefers over calque or loan translation, and which can be included in literal translation strategy. Translation label means a temporary translation of for example a new technological term that is first introduced with inverted commas which can be gradually withdrawn when the term becomes more established. (Newmark 1988, pp. 81-90.)

Naturalisation is a translation strategy close to transference but using naturalisation the source word is directly accommodated to the target language pronunciation and morphology. Componential analysis means that the source word is carefully analysed with

regards to the text type, the requirements of the audience and the importance the word has in the text. Deletion, again, simply means leaving the culture-specific element out. Couplet is a strategy that combines two or more of the translation strategies, for example transference with neutralisation. Accepted standard translation means that in the target language there exists an established translation of the source word, and the standard translation should always be used when the source word is used. Paraphrase for Newmark is an explanatory strategy to clarify the meaning of the source text for the target audience. Finally, classifier is another explanatory strategy similar to Leppihalme's explicitation where the explaining is done within the text. (Newmark 1988, pp. 81-91.)

Javier Franco Aixelà (1996, pp. 61-64) has two main categories for translation strategies, *conservation* and *substitution*, which he divides into further subcategories. Under conservation he includes repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss. Extratextual gloss means an added explanation by the translator outside the actual text, for example in a footnote or brackets, and intratextual gloss means that the explanation is integrated to be part of the text. (ibid.)

Aixelà's second main category, substitution, encompasses synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation. Limited universalization means replacing the source language culture-specific element with another element more familiar to the target audience, and absolute universalization means erasing the cultural element altogether and generalising it to a neutral phrase. Naturalization means substituting the source language culture-specific element with one from the target culture. Autonomous creation means inserting a cultural reference into the target text where there was not one in the source text. (ibid.)

Birgit Nedergaard-Larsen (1993, p. 211) lists four categories for extralinguistic culture-bound problem types: *geography etc*, *history*, *society* and *culture*. Geography etc includes subcategories geography, meteorology, biology and cultural geography. History category includes buildings, events and people. Society comprehends industrial level (economy), social organisation, politics, social conditions, ways of life and customs. Finally, culture category encompasses religion, education, media, culture and leisure activities. Six self-

explanatory translation strategies are given for translating culture-specific elements: *transfer/loan, direct translation, explicitation, paraphrase, adaptation to TL-culture and omission*. (Nedergaard-Larsen 1993, pp. 211-219.)

Jan Pedersen (2011, p. 43), who has focused on studying audiovisual material, defines extralinguistic cultural references as follows:

Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience.

Pedersen's definition includes both real and fictional extralinguistic entities and all linguistic expressions, regardless of word class, syntactic function or size. According to Pedersen, ECRs are references to places, people, institutions, customs etc. that one might not be familiar with, even if one is fluent in the language. Pedersen emphasises the demarcation of what is within language and what is not, focusing on his definition of what is not, and demarcation of what is cultural and what is not. In addition, Pedersen (2011, p. 43) puts emphasis on the assumed knowledge of the target audience.

Pedersen divides ECRs into twelve different domains based on his study material in the Scandinavian Subtitles Corpus: *weights and measures, proper names, professional titles, food and beverages, literature, government, entertainment, education, sports, currency, technical material and other*. Only proper names is further divided into subcategories, which are personal names, geographical names, institutional names and brand names. Compared to Newmark's five and Nedergaard-Larsen's four main categories, Pedersen's division is much more specific on the top level, but then features very few subcategories. Pedersen argues that domains, or categories, affect how an ECR is translated in the target text, as there might exist guidelines how to translate elements belonging to a certain category, for example weights and measures are often domesticated. On the other hand, Pedersen notes that he does not give domains an overriding priority in his study but takes them into consideration when appropriate. (Pedersen 2011, pp. 58-60.)

Pedersen has created a taxonomy of strategies for transferring ECRs from the source language into target language (Image 1). There are six main strategies, three source-oriented and three target-oriented. The source-oriented strategies are *Retention*, *Specification* and *Direct translation*, and the target-oriented strategies are *Generalization*, *Substitution* and *Omission*. (Pedersen 2011, pp. 73-75.)

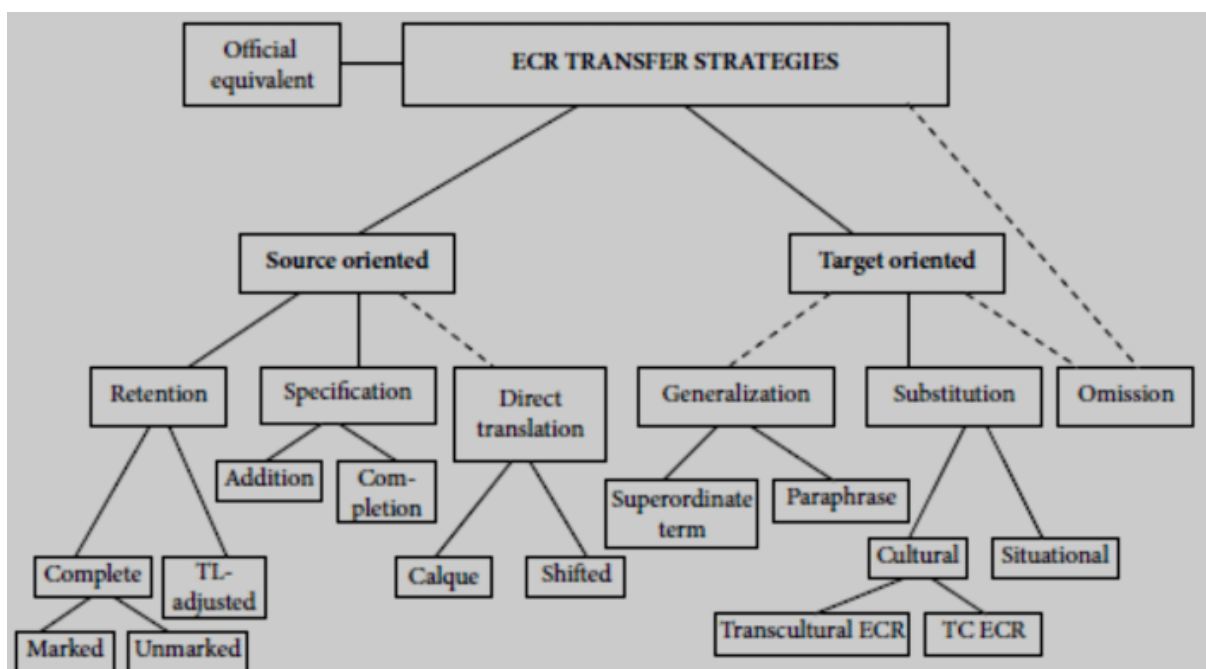


Image 1. Pedersen's taxonomy of ECR transfer strategies (Pedersen 2011, p. 75).

Retention means that the ECR is retained in the target language unchanged or at most slightly adapted to comply with the grammatical rules of the target language. It can be marked off from the rest of the text by using for example italics. Specification adds information for the target culture audience by completing an ECR or adding more context, e.g. by elaborating an acronym or inserting an explanatory attribute. Direct translation means that the source language words are rendered directly into the target language. If the result is a term that the target culture audience is previously unfamiliar with, it is called a calque, and if the target audience is already familiar with the term, it is called a shifted direct translation. (Pedersen 2011, p. 76.)

Generalization makes the ECR less specific in the target language than it originally was in the source language by either using what Pedersen calls a Superordinate term, ergo a hypernym, or paraphrasing the ECR. Substitution means replacing the source language ECR with another source culture ECR that is more familiar for the target culture audience, a target culture ECR, or something completely different (Situational substitution). Omission means simply leaving the ECR out completely. (Pedersen 2011, p. 76.)

Outside the source and target oriented strategies Pedersen leaves the Official Equivalent, which means that a source culture ECR has an established translation in the target language and should be always used when the reference appears, within the contextual limitations. Official Equivalent can become established by an administrative decision or by common usage. (Pedersen 2011, p. 76.)

2.4 Addressing

I chose to separate addressing from the culture-specific elements as its own subchapter, because a prevalent section of my analysis and results cover words of address. Addressing is also one culture-specific element where English and Finnish have significant differences, so giving it its own subchapter feels justified.

One example of the differences between English-speaking cultures and Finnish-speaking culture is the use of registers. Register is the speaker's linguistic and stylistic choices consisting of three distinctive features: field of discourse, mode of discourse and tenor of discourse. Of those three, tenor of discourse demonstrates the relationship between the speakers and it can be e.g. formal or informal, polite or colloquial. A typical way of expressing register through tenor is forms and words of address, of which examples are, in English, the use of words like 'sir', and in Finnish, the T/V-distinction. (Chaume 2012, pp. 143-144.)

The T/V-distinction has its origin in Latin and in the pronouns *tu* and *vos*. *Tu* in antiquity was used when addressing a single person and *vos* was reserved for the emperor but was extended gradually to address other figures of superior status. In English, the second person

pronouns used to be *thou* and *ye*, but the singular form fell out of use in the 17th century and *ye* was replaced by its accusative form *you*, which extended to include both second person singular and second person plural pronouns. Thus, in Modern English, there is no formal addressing pronoun, unlike in many other languages. (Gilman & Brown 1970, pp. 303-319.)

The T/V-distinction as a formal addressing norm did not originally exist in Finnish, but was adopted from Swedish influence in the 18th century to the use of the common people. In addition, formal addressing in third person became more common. In the 1960s and 1970s using the second person singular pronoun became more normal in work and public sector situations and spread to other areas of life as well. It is nowadays the standard addressing form for younger generations and many Finnish people even find the V-form difficult. Nonetheless, formal addressing forms have not faded entirely, but are still used for example in formal institutional settings and when addressing clearly older people. (Lappalainen 2015, pp. 73-77.)

In Finnish, the T/V-distinction is expressed with the second person pronouns and verb conjugation. The level of formality can be deduced by the level of colloquial expression and whether the pronoun has been left out or not, as leaving out the pronoun is interpreted to make the V-form more inconspicuous and in a way, a compromise between the formal and informal addressing. The T/V-distinction can also be avoided altogether by other, more indirect addressing strategies. Means of doing that include e.g. focusing on the location of the addressed person instead of the person directly and different third person addressing forms. (Lappalainen 2015, pp. 82-83.)

Besides the T/V-distinction, nominal addressing forms can be used to differentiate between formal and informal addressing. Nominal addressing forms can be proper nouns, such as first names, last names and nicknames, as well as common nouns, such as kinship terms and titles. Titles include general titles such as Mr., Mrs., Sir, ma'am and Miss, and occupational titles as Dr., Senator or Major. Addressing forms can be a combination of two or more forms, for example title and last name, like assistant mayor Bellweather, or first name and kinship term, like Uncle Terry. (Lappalainen 2015, p. 84.)

Brown and Ford (1961, p. 377) introduce the terms horizontal and vertical dimensions to describe the relationship between the speaker and the addressee and the speaker's choice of which word of address to use. The horizontal dimension denotes how well the speaker and the addressee are acquainted, ranging from distant acquaintance to intimacy and being influenced by factors such as kinship, gender, or occupational identity. The vertical dimension depicts the social distance of the speaker and the addressee and is affected by factors like for example age difference, enduring or temporary subordination (employer-employee, customer-servant relationship) or other hierarchical impact. There are three possible addressing patterns: the reciprocal exchange of informal addressing forms, the reciprocal exchange of formal addressing forms and the non-reciprocal pattern where one person uses informal and the other formal addressing forms. Different status between the speaker and the addressee on either one of the dimensions is enough to bring forth nonreciprocal addressing pattern. To change the addressing pattern, for example from nonreciprocal to reciprocal addressing, can be initiated by the superior by suggesting the mutual exchange of T. (ibid. 1961, pp. 376-381.)

Generally, words of address are used significantly more among English speakers than among Finnish speakers, because the norms governing politeness in Finnish do not require using words of address as frequently as in other European languages. One of the most common examples of using words of address in Finnish are situations where the speaker wants to get the attention of a specific person. Especially titles are commonly avoided in Finnish, if the protocol or etiquette does not outright demand the use of them. (Lappalainen 2015, p. 85.)

3 MATERIAL AND METHOD

In this section I will introduce my research material and describe the research method I use in my thesis to study the translation of culture-specific elements in the film *Zootropolis*.

3.1 Material

My source material is the DVD release of the Walt Disney Pictures film *Zootropolis*, its Finnish dub and culture-specific elements in both languages. The film premiered in early 2016, so at the time of writing my thesis it is still culturally relevant and a good example of a modern children's film. The film was rated PG/K7 for it has some violence and scary scenes, indicating that the primary target audience all over the world is children around 7-10 years old and their parents. One scene in the film was even adapted for different audiences in different countries: there is a short news report scene where a news anchor reports an important news story. The news anchor character is a different animal in different versions of the film, for example in North America the news anchor is a moose, in Australia it is a koala, and in China it is a panda (Loughrey 2016). In addition to children and their parents, one might also assume that part of the target audience is Disney fans regardless of their age.

To provide some context for my analysis in the next chapter, I include here a short summary of the plot of *Zootropolis*. The main location of the film is the city of Zootropolis, where all kinds of animals, big and small, predator and prey, live together. Animals have evolved to wear clothes, walk on two legs and use modern technology like mobile phones. The main character is a young bunny police officer called Judy Hopps, who is originally from countryside and in the beginning of the film graduates from the police academy and starts working in the Zootropolis Police Department.

3.2 Method

I wanted to compare the amount and variety of culture-specific elements in the English and Finnish dubs of *Zootropolis*, so I decided to look at them both quantitatively and qualitatively. First, I went through both language versions of the film and listed all the culture-specific elements I caught and picked out the equivalent in the other language.

After completing the list, I looked at the variety of the culture-specific elements I had extracted. Rather than use one of the categorizations I introduced in section 2.3, I decided to look at my data and divide it into categories that were relevant to this study. From the data emerged six clear categories:

1. Names, nicknames etc. (e.g. Tundratown – Tundrakylä)
2. Words of address (e.g. mrs - rouva)
3. Institutions, professions and society (e.g. police academy – poliisiopisto)
4. Idioms and colloquialisms (e.g. elephant in the room)
5. General cultural knowledge (e.g. cribbage – sökö)
6. Pop-culture references (e.g. rat pack music – swing-levyt)

The first category includes proper names and both positive and negative nicknames. Since character names were left untranslated, I have excluded those from my list as they only offer either Retention or Omission as translation strategies and would distort my results. ‘Words of address’ have been picked according to notions presented in section 2.4. ‘Institutions, professions and society’ is a collection of thematic examples as the heading suggests. ‘Idioms and colloquialisms’ are utterances that usually could not be interpreted with the literal meaning of the words but rather they are colourful expressions that require some sort of cultural knowledge to be understood. The difference between categories ‘General cultural knowledge’ and ‘Pop-culture references’ is that general cultural knowledge is concerned with more timeless phenomena, and pop-culture references are very much connected to a certain time, place, person or product.

Most of the examples fit these six categories, and the ones that do not are not significant or numerous enough to warrant another category. However, some examples could arguably be placed into multiple categories, so I had to decide which category they better represent. Adhering to Leppihalme’s (1997, p. 2-6) notion that a translator should be both bilingual and bicultural it should also be noted that, as I have picked out the culture-specific elements from the material myself, I may well have overlooked some that I do not recognise as such, if my knowledge of the source or target culture does not extend that far. In addition, another

person looking at my material might have found a different set of examples and categorised them differently.

After dividing the examples into these categories I analysed which of Pedersen's strategies were used to transfer each from English into Finnish and marked it into its own column. I chose Pedersen's (2011, p. 75) categories as my framework because they have their foundation in audiovisual translation and are well-defined without being too detailed. Going through the data, it was not always clear-cut that there was only one strategy in play, and especially intralinguistic cultural references were more difficult to categorise, as Pedersen applies the strategies only for extralinguistic cultural references. Nonetheless, I marked only one strategy for each example, even if they could be said to be a combination of multiple strategies. Then I counted how many times each of Pedersen's strategies were used in each of my categories.

I will present the quantitative results in the form of a table in the next chapter. In addition, I will compare the English and Finnish examples of culture-specific elements, highlighting key points, differences and similarities qualitatively and analyse a few examples from each category and what kind of strategies were used to translate them.

4 ANALYSIS

In this chapter I will analyse the data I gathered for my thesis. In section 4.1 I look briefly at the quantitative data extracted from my material. The rest of the sections, 4.2–4.7, are based on the categories I divided my data into, and I will discuss each category in its respective section. As I present examples of my data, the English original line is first marked ST and the Finnish translation below marked TT. If there are multiple speakers in one example, they have been marked A and B.

4.1 Quantitative data

In this section I will give an overview of how many times each of Pedersen’s strategies were used in each of my categories. I have compiled the quantitative data into a table (Table 1).

	Names, nicknames etc.	Words of address	Institutions etc.	Idioms and colloquialisms	General cultural knowledge	Pop-culture references	Total
Retention*	0	0	1	0	0	1	2
Specification	0	0	2	0	0	1	3
Direct translation	15	12	20	2	6	0	55
Generalization	2	0	13	0	4	2	21
Cultural substitution	4	8	2	3	1	1	19
Situational substitution	12	16	2	16	2	1	49
Omission*	0	6	4	2	0	1	13
Official Equivalent	0	0	0	0	0	0	0
Total	33	42	44	23	13	7	

Table 1. Translation strategies used in each category.

It must be noted that since all of the names of the characters were left untranslated, I excluded them from my data. Another note that should be made is the fact that the category ‘Pop-culture references’ only has seven examples, which might be too little to make even referential conclusions about which strategies are common when translating pop-culture references.

I chose to present Substitution as its two substrategies in the table, as prevalent use of both Cultural and Situational substitution could be clearly distinguished from the data.

Additionally, as culture-specific elements are the central focus of my thesis, it seems appropriate to highlight the proportion of Cultural substitution in the results. When looking at the distribution of other substrategies, one substrategy was used distinctly more than the

other, for example Paraphrase was used more often than Superordinate term when using the Generalization strategy.

The data shows that the two most used strategies were Substitution and Direct translation. After Direct translation and Substitution, Generalization and Omission were used the most, though significantly less than Direct translation and Substitution. Nevertheless, the figures show that target oriented translation strategies were used distinctly more than source oriented, but the distribution across categories shows that there was no domesticating global strategy used when translating the film, but rather a local and situational strategy was used for each example. Outside the division of source and target oriented strategies, Official Equivalent was not used even once, which does make sense considering that *Zootropolis* is a fictional children's film.

Looking at the categories, the biggest differences between Direct translation and Substitution are in 'Institution, professions and society' and in 'Idioms and colloquialisms'. Direct translation is the most used strategy in 'Institution, professions and society', whereas Substitution is used very little. This also the category where Generalization is used the most out of all the categories. Most of the Generalization examples are because the abbreviation of *Zootropolis Police Department*, *ZPD*, is translated with the general word *poliisi*. Cultural substitution specifically as well as Omission are used most in 'Words of address'. In 'Idioms and colloquialisms' Substitution and particularly Situational substitution is clearly the most used strategy and all the other strategies altogether are barely used. In the rest of the categories, Direct translation and Substitution are used quite evenly.

4.2 Names, nicknames etc

The first category I will discuss I named 'Names, nicknames etc'. From the first minutes of *Zootropolis*, it becomes clear that characters' names have been left untranslated in the Finnish translation. All of the characters in the film are new and not part of previously established stories or canon, like traditional fairy tales, which might call for translating the names with Pedersen's Official Equivalent strategy. Translating the characters' names would have some justification, for many of them are related to the type of animal the character is.

For example, the main character is a bunny called Judy Hopps, and a side character called Flash is a sloth, providing the English-speaking audience with a clear joke.

The original film title in the US is called *Zootopia*, but it was changed to *Zootropolis* in most of Europe for copyright reasons (Lee 2016). In Finnish the full title is *Zootropolis – eläinten kaupunki*, preserving the European title with the small addition explaining further what the film is supposedly about. Logically, the titular city is called Zootropolis in the Finnish dub as well, though other geographical names have been translated, as seen in examples 1 and 2.

(1) ST: Rainforest district

TT: Sademetsäkortteli

(2) ST: Podunk is in Deerbrook county and I grew up in Bunnyburrow.

TT: Junttila on Kauriskoskella ja mä kasvoin Kaninkolossa.

In example 2, the name *Podunk* seems to be an actual place in addition to being a word with the meaning of a derogatory name for a small rural town, translated accordingly in Finnish with the name *Junttila*. The strategy in example 1 is Direct translation, though an argument could be made for Situational substitution, which is the strategy used in example 2, as there could be many option for words with the meaning of a backwater town and the translator has chosen one.

All instances of nicknames and name-calling are translated in the Finnish dialogue; however, the translator has at times brought forth the colour of the name-calling language with the surrounding words instead of with only the exact name someone is called. The examples 3, 4, 5 and 6 are all lines from one sequence delivered by one and the same character.

(3) ST: You're dead, Bunny Bumpkin.

TT: Pupu potkas tyhjää.

(4) ST: You're dead, Carrot Face.

TT: Lepää rauhassa, porkkanaturpa.

(5) ST: You're dead, Farm Girl.

TT: Nirri lähti, heinähattu.

(6) ST: You're dead, Fluff Butt.

TT: Henki meni, tupsuhäntä.

The English words *You're dead* in the examples above stay the same in each of the lines and only the name changes, while in the Finnish translation each line is completely reworded and more colloquial speech than the repeated and very standard language *You're dead*. The character speaking is not seen on-screen when delivering the lines, so the translator has not had to worry about lip-sync here but has had more freedom to trifle with the line. Based on these circumstances I render these to be a case of Situational substitution.

Other examples of name-calling are names related to characters' names and also go under Situational substitution.

(7) ST: I doubt Chief Buffalo Butt is gonna let you in it now.

TT: Tuskinpa päällikkö Yrmysarvi suostuu joustamaan nytkään.

In example 7, the character in question is a grumpy buffalo, so calling him *Yrmysarvi* in Finnish delivers the intended meaning of the name, especially if you think of the Finnish idiom 'patti/sarvi otsassa' associated with an annoyed person. Buffalo is not a very familiar animal in Finland, so leaving it out is according to the relevance principle discussed in 2.3.

(8) ST: I called him Lionfart once.

TT: Mäkin sanoin sitä kerran Laiskaheartiksi.

(9) ST: The Duke of bootleg

The real name of the character referred to in the example 8 is Lionheart, so in English the wordplay is somewhat smoother than in Finnish. Lionheart is one of the few names which could have been translated with its Official Equivalent, since the English-speaking viewer might make the connection with king Richard Lionheart, who is known as Rikhard Leijonamieli in Finnish. Only translating one name would have, however, been slightly odd, so leaving it untouched is an understandable choice. In example 9, the character addressed is a weasel called Duke who sells bootlegged DVDs. In English, the wordplay with the name of the character and the royal title 'duke' is very straightforward and connect to the condescendingly to the lowly pirating profession, but in Finnish the character receives a completely new title with a grand ring to it. The Finnish translation does not quite manage to deliver the joke with the English character name being present in the line, as is the case with the sloth called Flash.

4.3 Words of address

The second category I will discuss is 'Words of address'. This category includes both formal and informal words of address, such as titles and terms of endearment. I have excluded instances where characters were addressed by their name only, as the names were left untranslated in the Finnish dub and either were included in the dub or left out most likely due to time limitations, and thus do not provide interesting points for my analysis. Generally, in Finnish words of address are used less than in English and these types of words are often among the most common to be left out of translations if faced with too little space and time, as stated in chapter 2.1. Words of address is one of the aspects where Finnish and American cultures differ more prominently, and this becomes clear from the examples, most of which are examples of Direct translation or Situational substitution.

(10) ST: Chief, Chief Bogo, Sir.

TT: Herra Bogo, herra päällikkö.

(11) ST: Chief, Mrs Otterton is here to see you again

TT: Pomo, rouva Otterton tuli taas kyselemään.

(12) ST: Sir, I don't wanna be a meter maid

TT: Pomo, mä en haluu olla lappuliisa.

The same character, police chief Bogo, is being addressed in examples 10, 11 and 12. Example 10 is the most formal in both English and Finnish. In examples 11 and 12 the Finnish version has used the same word *pomo*, probably because the Finnish language lacks a suitable equivalent for the word *sir*, while in the English dialogue there is a clear distinction of register between the words *chief* and *sir*. An appropriate choice would have been to leave the word *pomo* out altogether, since in Finnish one might not use words of address at all when it is clear who is being addressed. *Chief* alone, without the name of the chief, is used in English when police officers casually address their boss, but the chief is called *sir* when the situation demands more formal addressing. Here the similar low-hierarchy workplace culture in both American and Finnish cultures works for the translator's advantage, as opposed to cultures where the norms of addressing between an employee and their boss are more complicated and might demand longer phrases or explanations.

When the translator has been forced to leave something out of the dialogue due to time limitations, as discussed in 2.1, words of address have been cut, as is evident in the examples 13 and 14.

(13) ST: Hate to disagree with you, sir

TT: En tahtois väittää vastaan.

(14) ST: Sir, I got the bad guy.

TT: Mutta mä nappasin rosvon.

Important figures, like the city mayor or assistant mayor are addressed very formally, usually with their title. In Finnish, choosing the V-form would be appropriate when addressing those characters. The polite addressing manners with the V-form are somewhat fading in the

Finnish culture, as discussed earlier in section 2.4, so it might be that the translator has not even considered it. It might also be that due to time and space limitations the Finnish dialogue alternates and doesn't make a clear T/V-distinction, as seen in the examples 15 and 16. Especially in the example 16 it is against the general addressing norms for the person A, a police officer, to address the mayor with T-form before the mayor does it, as their vertical distance is clear and the mayor is superior to the police officer and should be the one to initiate reciprocal addressing.

- (15) ST: Thank you, ma'am. How did you know where to find us?
TT: Kiitos, rouva. Kuinka sä löysit meidät?

- (16) ST:
A: Mayor Lionheart, you have the right to remain silent.
B: You don't understand, I was trying to protect the city!
A: You were trying to protect your job.
B: No, listen, we still don't know why this is happening.

TT:
A: Pormestari Lionheart, teillä on oikeus pysyä vaiti.
B: Te ette ymmärrä, mähän tein sen tämän kaupungin takia!
A: Sä teit sen oman työpaikkas takia.
B: Ei, kuuntele, me ei vieläkään tiedetä, mistä tää johtuu.

Then there is one instance, example 17, in the Finnish translation which I feel is a very representative example of the addressing norms in Finnish language. A father tells his son to bid farewell to the young police officer Judy Hopps by honking with his elephant costume's trunk. In Finnish, the line changes from standard language imperative into a colloquial form of imperative and from second person singular into first person plural, like the father would also honk with his son.

- (17) ST: Give her a little bye bye toot toot
TT: Annetaas tädille jäähyväistöötäys

A very typical feature of Finnish addressing culture is to call female members of customer service staff, even younger ones, “täti” instead of “hän” or even “neiti” when talking with children, whereas in English one might use words like “madam” or “miss” if not third person singular pronoun. For this reason, I have listed this as an example of Cultural substitution.

4.4 Institutions, professions and society

The next category I am going to discuss is words related to institutions, professions and other aspects of society. In this category I included, for example, public establishments like the police department, occupations and currency. I have included colloquial names for occupations in this category, though arguably they could also be included in the first category among names and nicknames or the next category that includes colloquialisms.

- (18) ST: Instead, I can be an astronaut!
TT: Sen sijaan mä voin olla arstronautti!

In the example 18, a child is telling what she wants to be when she grows up. The English version is pronounced correctly, but the Finnish version is purposefully pronounced with an additional r. Adding the r in the English version might introduce undesirable wordplay, but in Finnish consonant clusters like that in the word ‘astronautti’ are difficult and foreign, so it would be natural for a child to struggle pronouncing it.

- (19) ST: Our tax dollars pay your salary.
TT: Sun palkka maksetaan mun veroista.

In the English dialogue, the currency is dollars, but in Finnish the currency is omitted in every instance it is brought up, like in the example 19, probably due to time and space restriction more than anything else. Children might not be very concerned with money or currencies in the context of a fictional story, so whether the currency would be called dollars or euros might not make a big difference in understanding. In addition, the currency does not have any significance in the film, so omitting it does not change the context. Had the currency

been retained in the translation, it could have been counted as an example of Official Equivalent. The starting vowels do not quite line up here, but the speaker is not seen on screen, so the emphasis can be put to the message.

(20) ST: Hey, meter maid! Wait for the real cops.

TT: Hei, lappuliisa! Oota oikeita poliiseja.

The example 20 presents two nicknames for occupations in English. *Meter maid* has somewhat negative connotation, whereas *cops* is a more neutrally established colloquial form of ‘policemen’ or ‘police officers’. Thus, it is understandable that *meter maid* has been translated into Finnish with a colloquial word *lappuliisa* which holds similar connotation to the English equivalent, but the translation of *cops* is just a standard word *poliiseja*, as using for example the word ‘kyttiä’ would introduce more negative connotation. *Lappuliisa* is used as the translation for *meter maid* whenever the word is used throughout the film, even though it has a synonym ‘parkkipirkko’. Choosing *lappuliisa* might be due to it being arguably shorter and softer to say compared to ‘parkkipirkko’ with its sharp consonants. As both the English and Finnish word have the same connotation and use, I have listed the example as Direct translation.

(21) ST: Officer Judy Hopps, ZPD.

TT: Konstaapeli Hopps poliisista.

In example 21 Judy Hopps introduces herself on duty. In the US, it is typical that police districts are named after the area where they operate and abbreviated with only the initials, in this case Zootropolis Police Department is called ZPD throughout the film. Such abbreviations are not used in Finnish, so the translator has settled for using only the word *poliisi*, omitting the geographical information. As discussed in 2.1, Finnish words tend to be longer than English words. In the example 21 the Finnish word *konstaapeli* is longer than *officer*, so even the first name of the character is omitted in order to preserve the more relevant information within time and space restrictions. *Officer* and *konstaapeli* both have a round o vowel in the beginning, so the lip synchronisation here works, though the lip movements in the scene itself are quite ambiguous.

4.5 Idioms and colloquialisms

The next category I will discuss is 'Idioms and colloquialisms'. Some of my previous examples from other categories, for example examples 3-6 or 20, could arguably be included here, but were more representative of their respective categories. Idioms especially are often among the most difficult to translate, and it is evident from the examples that the Finnish translator has had to make some compromises.

- (22) ST: We need to acknowledge the elephant in the room.
TT: On tärkeä ilmotus eli korvat höröille.

In the example 22, present in the scene is an elephant character who has a birthday, so the police chief brings this up. In English, the joke builds on the interplay of the familiar idiom and what is seen on-screen. The idiom does not have an established equivalent in Finnish, though it is sometimes translated directly when it's relevant in the context as it would be here. Still, the translator has decided to omit the idiom altogether and the joke with it. It can be noted that instead of the idiom, the translator has only focused on what is seen on screen. The elephant in the scene has large ears as elephants do, so changing the line to *korvat höröille* is a functional compromise. It also preserves the round vowel *o* in *room* with the two *ö* vowels in *höröille*.

- (23) ST: I'd lose my head if it weren't attached to my neck.
TT: Sama pää kesä- ja talviturkin kanssa.

In the example 23 there is a widely used idiom that has an established equivalent in Finnish. The translator has used the established equivalent but taken it one step further to accommodate the idiom to the film's animal milieu. The example showcases simultaneously both Cultural and Situational Substitution, as replacing the source language idiom with target language idiom would usually be Cultural Substitution but in this example the context-flavoured idiom is also very situational, though I have listed it as Cultural substitution. Here

in both English and Finnish the example begins with an open a vowel, though the character is speaking quite fast so the lip movements are not too clear.

- (24) ST: I got dibs!
TT: Mä hoidan!

The example 24 shows an instance of reserving something for yourself in a colloquial manner, in this case the context is catching a robber. Because of the short length and colloquial nature of the word, it is often a difficult one to translate, but here the context gives the translator some room to maneuver, which makes the example as that of Situational substitution. Lip synchronisation between the English and Finnish also matches quite well, though it is a quick and short utterance and the character's mouth is not seen clearly on screen.

- (25) ST:
A: Us little guys need to stick together.
B: Like glue.

TT:
A: Meidän pienten täytyy pitää yhtä.
B: Niinkun lauma.

Again, in the example 25 it can be seen how the Finnish translator has seen an opportunity for wordplay and taken it, despite deviating from the original dialogue. The joke is suitable in the context of a film where all the characters are animals, though children will not necessarily notice the wordplay between the words *lauma* and 'liima', and it is very possible for adults to also miss the connection and just see it as a lame joke as it is meant to be in the scene. Wordplay often calls for Situational substitution and such is the case here also. Both the English and the Finnish versions of the latter sentence start with a matching close vowel and *lauma* has the same lip movement as *glue*, though it does not end with that.

4.6 General cultural knowledge

The next category I am going to discuss is called 'General cultural knowledge'. The category includes instances where the context stems from essential and general knowledge in a certain culture known to majority of its members regardless of their background. Many of the examples could be defined as Leppihalme's (1997, p. 2-6) allusions I discussed in 2.3.

- (26) ST: Clever fox, dumb bunny.
TT: Viekas kettu, tyhmä pupu.

The context of the example 26 alludes to western fables which often depict foxes as sly and clever and bunnies as naïve and somewhat silly. The main characters of *Zootropolis* are indeed a fox and a bunny, and the film trifles with this preconception before offering the audience the lesson that you do not have to conform to outside expectations, but rather you can be whatever you want to be. The same setting can be found in both American and Finnish fables, so the context is understood in both cultures without difficulties. In a country where the fauna and fairy tale traditions are drastically different, Direct translation might not deliver the full message. Lip synchronisation in the beginning and the end of this example matches well.

- (27) ST: We're all good with bunny scout cookies.
TT: Me ostettiin jo pikkuleipiä pupupartiolta.

The example 27 is more bound to American culture, but children selling cookies or other products door-to-door to fund their hobbies or school field trips is a familiar concept in Finland also, so the example can be translated using Direct translation strategy. Interestingly the Finnish translator has chosen to use here the relatively long word *pikkuleipiä*, even when there are shorter words with equal meaning. In addition to the starting vowel matching well enough, the most visible lip movement in the example in English is with the word *scout*, which has been matched in Finnish with the word *pupu*, so the round u shape is seen at the right time.

(28) ST: I think Mayor Lionheart just wanted the sheep vote.

TT: Pormestari vaan kalasteli lammasääniä.

The example 28 is one that younger audience would not fully understand but educated adults will. The line is delivered by a sheep character called Bellwether, which is another, maybe lesser known piece of general cultural knowledge since the name's meaning in English is to be a trendsetter. Bellwether is the assistant mayor, but thinks she was only appointed to attract the votes of other sheep. In political context, the sheep vote alludes to the occurrence that if one individual supports a certain matter, the rest will also follow suit. In Finnish, the expression is not that commonly used but the political meaning is easily deduced from the Direct translation even without knowing the full context. The tame and gregarious nature commonly attributed to sheep also plays part here and helps to understand the expression. The vowels in Finnish do not quite match those in English, but the lip movements of the character speaking are quite fast and small, so the viewer is not likely to notice.

(29) ST: How are things looking at the Jam Cams?

TT: Mitäs siellä kamerat näyttää?

In example 29 the character speaking is pretending to contact Traffic Central. *Jam Cams* is a colloquial term for traffic cameras which in Finnish could be translated with 'liikennekamera' or in certain situations 'kelikamera'. Either way the word would be significantly longer in Finnish than *Jam Cams*, so the translator has resorted to Generalization and only uses the word *kamerat*.

4.7 Pop-culture references

The last category I will discuss is what I named 'Pop-culture references'. This category differs from the "General cultural knowledge" category in that while general cultural knowledge refers to essential cultural knowledge not tied to place and time, in contrast to that, pop-culture references are references to specific events, pieces of art like music or films, or

certain celebrities. Many of the instances in this category are also examples of Leppihalme's (1997, p. 2-6) allusions.

- (30) ST: Life isn't some cartoon musical where you sing a little song and your insipid dreams magically come true. So, let it go.
TT: Elämä ei ole mikään jääprinsessamusikaali missä laulellaan lauluja, ja kaikkien lapselliset haaveet tosta vaan toteutuu. Joten anna olla.

Disney loves including Easter eggs and references to their own works in their films. The example 30 is a glaring reference to *Frozen*, Disney's hit musical from 2013, with the Academy Award winning song titled "Let it go". The Finnish title of the song is "Taakse jää", which is harder to work into the line since it would require inflection and title would not be in its original Finnish form, so the translator has included the allusion clearer into the first part of the line by adding the word *jääprinsessa*. As such, I have categorised this example as Specification.

- (31) ST: I popped the weasel!
TT: Kävi aivan järjetön munkki!

In the example 31 Judy Hopps has caught a robber by trapping him with a large fake donut and transports him to the police station with it. In English, she announces the success of her mission with a reference to an English nursery song "Pop Goes the Weasel", but the Finnish translator has seized the opportunity to use a somewhat colloquial idiom that supports what is seen on screen, though it has nothing to do with the original line and somewhat undermines the effort Hopps put into catching the robber by saying that she got lucky. Having the freedom to deviate from the original line is aided by the fact that Hopps is not seen when speaking the line, so the lip synchronisation has not been factor when translating this line. The example is one of the clearest cases of Cultural substitution in my entire material.

- (32) ST: Hey, if it isn't Flopsy the Copsy.

TT: Hei, sehän on ite tinanappi Tupuna.

The example 32 is a reference to a character called Flopsy in Beatrix Potter's book *The Tale of the Flopsy Bunnies*. Potter's children's books and their characters are very loved in the English-speaking cultures, but not as well known in Finland, especially beyond Peter the Rabbit, so translating the name *Flopsy* with the Finnish Official Equivalent "Kuhnastelija" from Potter's books might have caused confusion in the Finnish audience, especially since 'flopsy' is generally a reference to a cute bunny, whereas 'kuhnastelija' means 'laggard'. Swapping the reference using Cultural substitution to a character more familiar to the Finnish audience, "Pupu Tupuna", is a functional choice by the translator and complies with Pedersen's (2011, p. 43) idea of being identifiable to the relevant audience, as discussed in 2.3.

(33) ST: Time is money. Hop along.

TT: Aika on rahaa. Hyppää pois.

In the English line of the example 33 there is a wordplay with the expression 'move along', addressed to Judy Hopps. In Finnish, the line is a quick reference to a well-known children's song "Jänis istui maassa", where one of the verses is 'hyppää pois'. The Finnish translator has again seized an opportunity to do more than the bare minimum and has foisted a pop-culture reference into the dialogue. The reference is quick and fits the context well, so the audience might not even notice it. Though it is a snappy line, the lip movements in the beginning and the end of the example match quite well.

(34) ST: Hey there, Jude, Jude the Dude.

TT: Heippa Judy, citykani.

In the example 34 Judy's father calls her by the nickname *Jude the Dude*. It is not clear whether the nickname is an old one or if it was coined after Judy moved away from their home farm and became a police officer. Had it been, for example, her childhood nickname, the Finnish translation *citykani* would not have been so appropriate as it is now. 'Citykani' is also a reference to the colloquial name of wild rabbit population of Helsinki, estimated to

have originally been runaway pet rabbits. Using a direct translation of the nickname, for example 'jäbä', might have felt weird for the Finnish audience, because calling people, especially females, generally 'dude' is not as common as it is in the English-speaking culture. In light of that, creating a completely new nickname is justified, and simultaneously making the nickname a reference to something is an entertaining little detail. My research informed me that Jude the Dude is also the main character in a children's book called *Jude the Dude: The Peanut Allergy Kid* published in 2011, but the context of the nickname in *Zootropolis* does not seem to be a reference to that. A more likely and more recognisable pop-culture allusion here would be the Beatles song "Hey Jude". Either way, it is an example of Cultural substitution.

5 CONCLUSION

In the beginning of this thesis I set out to study what kind of global and local translation strategies are used in the Finnish dub of *Zootropolis*, with special interest in culture-specific elements, and what kind of differences there are in those between the original English version and the Finnish translation. My hypothesis was that in the Finnish dub the culture-specific elements would have been translated using a global domesticating rather than foreignizing translation strategy.

When comparing the English and Finnish versions of *Zootropolis*, a few things become apparent. First of all, though Disney is a multinational corporation whose products are sold all around the world, at least in the original English-speaking version of *Zootropolis* the culture-specific elements tend to refer towards western, American and English-speaking culture more than global culture. One could argue that in modern days western and especially American cultural phenomena are also global, but that is not necessarily the case with cultural phenomena involving children.

Thus, it is apparent that Disney relies on the translated versions to convey the humour and message of their films to audiences not familiar with the source culture and English language. The Finnish translation of *Zootropolis* succeeds in it as well as anyone can expect, and at times, when the space and time allows, the translator has taken the opportunity to add a little joke or wordplay or other culture-specific element on his own initiative, without being prompted by the original English version. This might be the translator's compensation strategy for those instances where he has been forced to omit a joke or other culture-specific element. Since the additions have been approved in the back-translation phase, it would be interesting to know if there was any need for explaining or negotiating.

The clearest hindrance in the Finnish dub is the limitations set by space and time. The American and Finnish cultures are most of the time in the context of *Zootropolis* closely related, but the languages are not, so at times the translator has been forced to make compromises due to the difference in word lengths between English and Finnish. For most of the film, the translator has succeeded in translating the English culture-specific elements

with plausible equivalents in Finnish without having to omit too much information or explain anything at too much of length.

Lip-sync does not seem to have had a big impact on the strategies and translation solutions. As Zootropolis is an animated film and the characters are animals with non-human mouths, most of the time the lip movements are not very exact but rather ambiguous. Only round vowels in close-up shots made me pay attention to lip movements, but in the examples I listed lip movements seem to have been of secondary importance beside the actual message of the line. On the other hand, as noted in section 2.1 vowels *o* or *u* in English can be replaced with *o*, *ö*, *u* or *y* in Finnish and as Finnish is a very vowel-heavy language, it is likely not too difficult of a task to find a word with a suitable vowel in it.

Though the quantitative data shows that target oriented translation strategies were used significantly more often than source oriented strategies, the difference is not big enough to make the conclusion that domestication would have been the global strategy used in the translation of Zootropolis. The most used translation strategy in my data is the target oriented strategy Substitution, but the second most used strategy is Direct translation, which is a source oriented strategy. Therefore, my hypothesis about the global strategy being domestication is not proven to be correct, though not entirely false either. The general assumption that domestication is the predominant translation strategy regarding products aimed at children is somewhat proven to be true, but it is not the whole truth. My results seem to point to the fact that the translator rather regards each instance of culture-specific elements locally than follows strictly one definitive global strategy.

There are some conclusions that could be made based on the results. Since Direct translation is a widely used translation strategy throughout the film and is the most used strategy in 'General cultural knowledge' category, it demonstrates the closeness of American and Finnish cultures. Being exposed to American and other foreign entertainment from a young age is very common in Finland, so Finnish people are used to translated products and seeing foreign cultures and probably do not expect the level of domestication to be very high. In a culture very different from American, domestication could be a much more dominating translation strategy.

Omission is most visible in 'Words of address' category, and therefore bolsters the preconception of differences in addressing norms in English and Finnish discussed in section 2.4. 'Pop-culture references' were not numerous enough in my material to make any conclusions about what are the most used strategies when translating them, so those would need a larger study to gather more representative results.

As exhibited in section 2.3, many researchers have tried to categorise culture-specific elements and present strategies for translating them, which is not an easy task. Reflecting on my own limited study, it seems to have been a functional solution to formulate the categories from the studied material and data, rather than force the extracted data into existing categories which have been created from some previous study and material. It should be noted, though, that one film gives a very limited scope for a study, so applying a similar study to a larger set of films could yield different kinds of results.

Comparing my categories to those I presented in 2.3, there is some overlap but also differences in what is emphasised. My categories relating to intralinguistic culture-specific elements are more difficult to parallel with any of the other researchers' categories, but one could argue that for example Newmark's (1988, p. 95) gestures and habits category could include intralinguistic material, as well as Nedergaard-Larsen's (1993, p. 211) society category. Then again, any of my categories could be argued to fit into that category.

Of Pedersen's (2011, p. 58-60) many categories, proper names touches at least 'Names, nicknames etc.', 'Institutions, professions and society', 'General cultural knowledge' and 'Pop-culture references'. Many of his categories miss mine entirely, and many could be subcategories to mine, for example with certain limitations my 'Pop-culture references' could include at least Pedersen's literature, entertainment, food and beverages, and sports. It would have been an arduous task to use any of the existing divisions to categorise my examples, since there would have been much more ambiguousness and debating between which example belongs to which category.

Pedersen's taxonomy is created for studying extralinguistic cultural references, but it could be further developed to include intralinguistic cultural references as well. It would be interesting to see more studies of culture-specific elements in the field of audiovisual translation, as the space and time limitations set their own restrictions for the translator on top of the already challenging task of translating culture-specific elements. In addition, it could be interesting to study how different demographic groups interpret and react to different culture-specific elements, for example how children view elements aimed at adults, or how well general cultural knowledge or pop-culture references are recognised across different demographic groups. Generally, it seems that there would be much room to study the translation of children's audiovisual products and children's reactions to translations.

SOURCES

Material

Zootropolis (2016) Directed by Byron Howard and Rich Moore [DVD]. USA: Walt Disney Studios Motion Pictures. The Finnish dialogue translated by Aki Heinlahti and directed by Antti L.J. Pääkkönen.

Literature

Aixelà, Javier Franco (1996) Culture-Specific Items in Translation in Alvarez Rodríguez R. & Vidal MCA. (ed) *Translation, Power, Subversion*. Clevedon. Multilingual Matters, pp. 52-78.

Brown, Roger, and Ford, Marguerite (1961) Address in American English in *Journal of Abnormal and Social Psychology*, vol. 62, no. 2, pp. 375-385.

Chaume, Frederic (2012) *Audiovisual Translation: Dubbing*. New York. Routledge.

Chesterman, Andrew (1997) *Memes of Translation: The spread of ideas in translation theory*. John Benjamins Publishing Company.

Gilman, Albert, and Brown, Roger (1970) *Psycholinguistics: Selected Papers*. New York. Free Press.

Heikkinen, Heidi (2007) Puuha-Petestä Pokémoniin – Lastenohjelmien dubbaus Suomessa in Oittinen, R. & Tuominen, T. (ed) *Olennaisen äärellä: Johdatus audiovisuaaliseen kääntämiseen*. Tampere. Tampere University Press, pp. 235-243.

Lappalainen, Hanna (2015) *Sinä vai te vai sekä että? Puhuttelukäytännöt suomen kielessä in Isosävi, J. & Lappalainen, H. (ed) Saako sinutella vai täytyykö teititellä?: Tutkimuksia*

eurooppalaisten kielten puhuttelukäytännöistä. Helsinki. Suomalaisen Kirjallisuuden Seura, pp. 72-104.

Lathey, Gillian (2015) *Translating Children's Literature*. London. Routledge, Taylor & Francis Group.

Leppihalme, Ritva (1997) *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Clevedon. Multilingual Matters Ltd.

Leppihalme, Ritva (2011) Realia in Doorslaer, L. van and Gambier, Y (ed.) *Handbook of Translation Studies*. / 2, Yves. Amsterdam: John Benjamins Publishing Company, pp. 126-130.

Lee, Benjamin (2016) 'Why are film titles still being changed for international release?', *The Guardian*, 9 March. Viewed 30 December 2019. Available at:
<https://www.theguardian.com/film/filmblog/2016/mar/09/why-are-film-titles-still-being-changed-for-international-release>

Lehtonen, Elsa (2016) "*Se nyt vaan oli helpompi ymmärtää*" – Kotouttavat ja vieraannuttavat suomennokset lasten arvioitavina. Pro gradu Thesis. University of Helsinki.

Loughrey, Clarisse (2016) "'Zootropolis' new anchors change animal depending on what country you're in", *Independent*, 7 March. Viewed 27 December 2019. Available at:
<https://www.independent.co.uk/arts-entertainment/films/news/zootropolis-new-anchors-change-animal-depending-on-what-country-youre-in-a6916651.html>

Nida, Eugene (1964) *Toward a Science of Translating*. Leiden. E. J. Brill.

Nedergaard-Larsen, Birgit (1993) Culture-bound problems in subtitling in *Perspectives, studies in translatology Vol. 1 (2)*, pp. 207–240

Newmark, Peter (1988) *A Textbook of Translation*. New York. Prentice Hall.

O'Connell, Eithne M.T. (2003) *Minority Language Dubbing for Children*. Bern. Peter Lang AG.

Oittinen, Riitta, Anne Ketola, and Melissa Garavini (2018) *Translating Picturebooks: Revoicing the Verbal, the Visual, and the Aural for a Child Audience*. 1st ed. Vol. 30. Milton: Routledge.

Pedersen, Jan (2011) *Subtitling Norms for Television*. Amsterdam. John Benjamins Publishing Company.

Schleiermacher, Friedrich (2004 [1813]) On the different methods of translating in Venuti, L. (ed) *The translation studies reader*, translated by Susan Bernofsky. New York: Routledge.

Tiihonen, Tatu (2007) Puhumme Suomea! – Mutta miten animaatioudubbaus oikein syntyy? in Oittinen, R. & Tuominen, T. (ed) *Olennaisen äärellä: Johdatus audiovisuaaliseen kääntämiseen*. Tampere. Tampere University Press, pp. 171-186.

Timonen, A. (2019) Disneyn ja Monty Pythonin elokuvat loistavat nyt Suomen teatterilavoilla, mutta musikaalien kääntäminen on monimutkaista: ”Jouduimme selittämään Disneylle, mikä Wilma-merkintä on” Helsingin Sanomat 25.7.2019. Viewed 27 November 2019. Available at: <https://www.hs.fi/paivanlehti/25072019/art-2000006183450.html>.

Turunen, Siiri (2017) *Interplay of verbal and visual. Concretisation as a dubbing translation strategy in children's TV show Kit 'n' Kate*. Pro gradu Thesis. University of Helsinki.

Venuti, Lawrence (1995) *The Translator's Invisibility*. New York. Routledg

SUOMENKIELINEN LYHENNELMÄ

LYHENNELMÄ

Kulttuurisidonnaisten elementtien kääntäminen elokuvassa *Zootropolis*

Tiia Häppölä

Maisterintutkielma

Englannin kääntämisen ja tulkkauksen maisteriohjelma

Humanistinen tiedekunta

Helsingin yliopisto

Huhtikuu 2021

1 JOHDANTO

Tämän tutkielman tarkoituksena on tarkastella, millaisia globaaleja ja paikallisia käännösstrategioita on käytetty Disneyn *Zootropolis*-elokuvan suomenkielisessä dubbauksessa. Globaalilla strategialla tarkoitetaan käännösstrategiaa, jota tekstin kääntämisessä on käytetty yleisenä ohjenuorana, kun taas paikallista strategiaa sovelletaan tekstin yksittäisiin käännösongelmiin (Chesterman 1997, pp. 90-91). Suurimpana mielenkiinnon kohteenani on vertailla, millaisia eroja englanninkielisen ja suomenkielisen version välillä on kulttuurisidonnaisissa elementeissä. Tämän tutkielman puitteissa määrittelen kulttuurisidonnaiset elementit konsepteiksi, jotka ovat saaneet alkunsa tai esiintyvät vain tietyssä kulttuurissa, ja tarkastelen sekä kielen sisäisiä että kielen ulkoisia kulttuuri-elementtejä.

Luokittelen *Zootropolis*in kulttuurisidonnaisten elementtien kääntämiseen käytetyt strategiat Jan Pedersenin (2011, p. 75) kielenulkoisten kulttuuriviittausten käännösstrategioiden taksonomian mukaan. Hypoteesini on, että hyvin rajatulle ja nuorelle yleisölle suunnatussa dubbauksessa kulttuurisidonnaiset elementit on käännetty käyttäen globaalisti pääosin kotouttavaa eli kohdekulttuurisuuntautunutta käännösstrategiaa eikä vieraannuttavaa eli lähtökulttuurisuuntautunutta käännösstrategiaa.

2 TEOREETTINEN VIITEKEHYS

2.1 Dubbaus

Audiovisuaalisessa kääntämissä on kaksi pääkategoriaa: tekstitys ja dubbaus. Dubbauksella tarkoitetaan alkuperäisen lähtökielisen dialogiraidan korvaamista käännetyllä kohdekieliselä dialogiraidalla. Kääntäjä pyrkii synkronoimaan käännetyn dialogin hahmojen suunliikkeisiin, ilmeisiin, eleisiin ja muihin kuvassa näkyviin elementteihin. (Chaume 2012, p. 1, pp.66-68.)

Animoitujen hahmojen suunliikkeet ovat usein yksinkertaistettumpia kuin ihmisenäyttelijöiden, jolloin kääntäjä voi keskittyä enemmän dialogin sujuvuuteen kuin huulisynkronisaatioon. (Heikkinen 2007, pp. 239-240.) Toisaalta synkronisaation ei tarvitse olla täydellistä ollakseen toimivaa ja riittävää. Esimerkiksi väljän vokaalin voi korvata millä tahansa väljällä vokaalilla tai bilabiaalisen konsonantin millä tahansa labiodentaalisella konsonantilla. (Chaume 2012, p. 78.)

Synkronisaation lisäksi aikarajoitteet tekevät dubbauksesta haastavaa. Suomenkieliset sanat ovat usein pidempiä kuin englanninkieliset, joten kääntäjä saattaa joutua tiivistämään kohdekielistä dialogia. (Tiihonen 2007, p. 175.) Jotta dialogi pysyy ymmärrettävänä, kääntäjä saattaa joutua joustamaan kieliopillisesta virheettömyydestä tai poistamaan epäröintejä, toistoja tai puhuttelusanoja (Chaume 2012, p.17).

2.2 Kotouttaminen ja vieraannuttaminen

Kulttuurisidonnaisia elementtejä käännettäessä on valittava, pidetäänkö lähtökulttuurin elementit eli tehdäänkö käännöksestä vieraannuttava vai korvataanko lähtökulttuurin elementit kohdekulttuurin elementeillä eli tehdäänkö käännöksestä kotouttava. Lawrence Venuti huomauttaa, että tekstin on oltava lukijalle ymmärrettävä, jolloin voi olla perusteltua korvata lähtökulttuurin vieraat elementit lukijalle tutuilla kohdekulttuurin elementeillä (Venuti 1995, pp. 20-21).

Gillian Lathey (2015, p. 16) esittelee kaksitasoisen puhuttelun käsitteen, jolla tarkoitetaan lastenkirjailijan puhuttelevan tekstissään sekä lapsia että aikuisia, joko suoraan tai epäsuorasti. Kääntäjän tulisi yrittää säilyttää kaksitasoinen puhuttelu käännöksestä tavalla

tai toisella (mts. 16). Latheyn (2015, p. 29) mielestä lapset tarvitsevat stimuloivaa ja haastavaa lukemista, minkä vuoksi esimerkiksi asioiden yliselittämistä pitäisi välttää lastenkirjallisuuden kääntämisessä. Kotouttamisen tarpeen taso riippuu kohdekulttuurista ja yleisöstä, sillä eri medioiden kautta käännöksille ja vieraille kulttuureille nuoresta asti altistuneille lukijoille kotouttaminen ei ole yhtä välttämätöntä verrattuna siihen, kun vähemmistökulttuureja tuodaan valtakielisten tietoisuuteen (Lathey 2015, p. 37).

Lastenkirjallisuudessa kaksitasoisen puhuttelun ja sisällön ymmärrettävyyden taso voi olla erilainen kuin audiovisuaalisissa tuotteissa, koska aikuinen lukee lapselle ja lapsi voi esittää kysymyksiä, kun taas audiovisuaaliset tuotteet tarjoavat lapsille mahdollisuuden katsella niitä itsenäisesti, eikä aikuisen voida olettaa aina olevan läsnä. Tällöin myös kääntäjän on tasapainoitava viihteen ja opettavuuden välillä ja otettava kohdekulttuurin normit huomioon. (O'Connell 2003, pp. 110-113.)

Riitta Oittinen, Anne Ketola and Melissa Garavini (2018, p. 83) huomauttavat, että kääntäjien pitää punnita lähtö- ja kohdekulttuurin ja -kielten eroja tarkasti. Jos kääntäjä uskoo, että kohdeyleisö ei tunne jotakin kulttuurisidonnaista elementtiä, se voidaan selittää, mukauttaa tai poistaa. Multimodaalisten tuotteiden käännöksissä on syytä ottaa verbaalisen ulottuvuuden lisäksi huomioon myös visuaalisten elementtien vaikutus tarinaan. (mts. 83-87.)

Vallalla oleva ajatus on suojella lapsia vierailta elementeiltä, jolloin kulttuurisidonnaiset elementit käännetään usein mukauttaen tai kokonaan toisella, kohdeyleisölle tutummalla viittauksella korvaten. Jos kulttuurisidonnainen elementti on sidoksissa visuaaliseen ulottuvuuteen, kääntäjä saattaa joutua poistamaan koko viittauksen. Samoin jos lähtötekstissä on kohtia, jotka on suunnattu vain aikuisyleisölle, ne saattavat menettää osan painoarvostaan kotouttavaa käännösstrategiaa käytettäessä. (Oittinen, Ketola & Garavini 2018, p. 88.) Viime aikoina lasten vieraudensietokykyyn on alettu luottaa enemmän, jolloin kotouttaminenkin on vähentynyt, muttei kuitenkaan kokonaan hävinnyt, ja joissain yhteyksissä se on edelleen hyvin käytetty käännösstrategia. (Lathey 2015, p. 38.)

2.3 Kulttuurisidonnaiset elementit

Englanti ja suomi kuuluvat eri kielikuntiin, mutta kulttuurillisesti Suomi voidaan lukea samaan länsimaiden ryhmään kuin useat englanninkieliset maat. Kulttuurilliset samankaltaisuudet kompensoivat usein kielellisiä eroja, jolloin kääntäjän ei tarvitse turvautua pitkiin selityksiin tai poistoihin, kun taas hyvin erilaisten kulttuurien välillä kääntäminen voi olla huomattavasti haastavampaa (Nida 1964, pp. 160-161).

Ritva Leppihalme (1997, s. 2) erottelee lähtökielen ja kohdekielen järjestelmien ja käyttötapojen eroista kumpuavat kielensisäiset käännösongelmat, joihin kuuluvat esimerkiksi idiomit ja sanaleikit, ja kielenulkoiset käännösongelmat, joihin kuuluvat esimerkiksi maan- ja luonnontieteelliset nimet, yhteiskunnalliset instituutiot ja tuotemerkit.

Monet tutkijat ovat yrittäneet luokitella kulttuurisidonnaisia elementtejä ja niiden kääntämisstrategioita. Käytän tässä tutkielmassa analyysini pohjana audiovisuaalisen materiaalin tutkimiseen keskittyneen Jan Pedersenin kielenulkoisten viittausten kääntämisstrategioiden taksonomiaa. Taksonomia koostuu kuudesta päästrategiasta, joista kolme on lähtökielisuuntautuneita ja kolme kohdekielisuuntautuneita. Lähtösuuntautuneet strategiat ovat säilytys, tarkennus ja suora käännös ja kohdesuuntautuneet yleistys, korvaus ja poisto. Näiden lisäksi on vielä virallinen vastine, jonka Pedersen ei katso olevan lähtö- eikä kohdesuuntautunut vaan näistä erillään oleva strategia. (Pedersen 2011, pp. 73-75.)

Säilytys tarkoittaa, että kulttuurisidonnainen elementti on säilytetty kohdekielessä muuttumattomana tai korkeintaan hieman mukautettuna esimerkiksi kielioppisääntöjen mukaan. Tarkennus lisää tietoa kohdekulttuurin yleisölle täydentämällä tai antamalla kontekstia, esimerkiksi kirjoittamalla lyhenteen auki tai lisäämällä selittävän määritteen. Suora käännös tarkoittaa, että lähtökielen sanat käännetään suoraan kohdekielelle. Yleistys tekee kulttuurisidonnaisesta elementistä kohdekielellä laajemman käsitteen joko käyttämällä yläkäsitettä tai muotoilemalla sen uudelleen. Korvaus tarkoittaa lähtökielen kulttuurisidonnaisen elementin korvaamista kohdeyleisölle tutummalla, joko kohdekulttuurin vastaavalla elementillä tai jollain täysin erilaisella, tilannekohtaisella

elementillä. Poisto tarkoittaa yksinkertaisesti vain kulttuurisidonnaisen elementin jättämistä pois käännöksestä. (Pedersen 2011, p. 76.)

2.4 Puhuttelu

Yksi selvimmistä eroista englanninkielisen ja suomenkielisen kulttuurin välillä on puhuttelukäytännöt, joita ovat englannissa esimerkiksi sir-sanan käyttö ja suomessa teitittely. Englannissa ei tehdä eroa sinuttelun ja teitittelyn välillä, toisin kuin monissa muissa kielissä (Gilman & Brown 1970, pp. 303-319). Suomessa sinuttelun ja teitittelyn ero ilmaistaan yksikön ja monikon toisen persoonan pronomineilla. Eroa voidaan häivyttää jättämällä pronomini pois tai välttää esimerkiksi keskittämällä puhe henkilön sijaintiin tai puhumalla kolmannessa persoonassa toisen sijaan. (Lappalainen 2015, pp. 82-83.)

Teitittelyn ja sinuttelun lisäksi puhuttelun muodollisuuden tasoa voidaan ilmaista esimerkiksi erisnimillä ja yleisnimillä, kuten etunimillä, sukulaisuussanoilla tai titteleillä. Yleisiä titteleitä ovat esimerkiksi herra tai rouva, ja ammatillisia titteleitä esimerkiksi tohtori tai eversti. Puhuttelussa voidaan yhdistää useita muotoja, esimerkiksi titteli ja sukunimi. Yleisesti ottaen puhuttelusanoja käytetään englannissa huomattavasti enemmän kuin suomessa, koska suomen kielen kohteliaisuussäännöt eivät edellytä yhtä säännöllistä puhuttelusanojen käyttöä kuin muissa eurooppalaisissa kielissä. Erityisesti titteleiden käyttöä vältetään suomeksi, jos protokolla tai etikettisäännöt eivät sitä vaadi. (Lappalainen 2015, p. 84-85.)

3 MATERIAALI JA METODIT

Tutkielman lähdemateriaalina on Walt Disney Picturesin *Zootropolis*-elokuvan DVD-julkaisu vuodelta 2016, sen suomenkielinen dubbaus sekä kummankin kieliversion kulttuurisidonnaiset elementit.

Tarkoitukseni oli vertailla, millaisia kulttuurisidonnaisia elementtejä *Zootropolis*en englanninkielisessä ja suomenkielisessä versiossa. Poimin englanninkielisestä versioista kaikki kulttuurisidonnaiset elementit yhdeksi listaksi, jonka jälkeen poimin niiden käännöksen suomeksi.

Päätin jakaa keräämäni datan materiaalista luontevasti esiin nousseisiin kategorioihin: Nimet, lempinimet ja haukkumanimet, Puhuttelut, Instituutiot, ammatit ja yhteiskunta, Idiomit ja puhekielisyydet, Yleinen kulttuuritietous ja Viittaukset pop-kulttuuriin. Jaottelun jälkeen analysoin, mitä Pedersenin strategiaa kunkin esimerkin kääntämiseen oli käytetty. Lopuksi laskin, montako kertaa kutakin strategiaa oli käytetty kategorioissani.

4 ANALYYSI

Datan (taulukko 1) perusteella kaksi käytetyintä strategiaa olivat korvaus ja suora käännös. Kohdesuuntautuneita strategioita käytettiin enemmän kuin lähtösuuntautuneita, mutta strategioiden jakauma kategorioiden välillä osoittaa, ettei käytössä ollut globaalia kotouttavaa strategiaa, vaan jokainen esimerkki oli käännetty käyttäen paikallista ja tilannekohtaista strategiaa.

	Nimet, lempinimet jne.	Puhuttelut	Instituutiot jne.	Idiomit ja puhekielisyydet	Yleinen kulttuuritietous	Viittaukset pop- kulttuuriin	Yhteensä
Säilytys	0	0	1	0	0	1	2
Tarkennus	0	0	2	0	0	1	3
Suora käännös	15	12	20	2	6	0	55
Yleistys	2	0	13	0	4	2	21
Kulttuurillinen korvaus	4	8	2	3	1	1	19
Tilannekohtainen korvaus	12	16	2	16	2	1	49
Poisto	0	6	4	2	0	1	13
Virallinen vastine	0	0	0	0	0	0	0
Yhteensä	33	42	44	23	13	7	

Taulukko 1. Käännösstrategiat kategorioittain.

Suurimmat erot suoran käännöksen ja korvaamisen välillä ovat kategorioissa Instituutiot, ammatit ja yhteiskunta ja Idiomit ja puhekielisyydet. Suora käännös on käytetyin strategia kategoriassa Instituutiot, ammatit ja yhteiskunta, kun taas korvausta käytetään tässä kategoriassa todella vähän. Yleistystä käytetään myös kaikista kategorioista eniten tässä kategoriassa. Kulttuurillista korvausta sekä poistoa käytettiin eniten Puhutteluissa. Korvaus, erityisesti tilannekohtainen korvaus on selvästi käytetyin strategia Idiomit ja puhekielisyydet -kategoriassa, missä muita strategioita ei käytetty juuri ollenkaan. Muissa kategorioissa suoraa käännöstä ja korvausta käytettiin melko tasaisesti.

5 YHTEENVETO

Tämän tutkielman tarkoituksena oli tutkia, millaisia globaaleja ja paikallisia käännösstrategioita *Zootropolis*- elokuvan suomenkielisessä dubbauksessa on käytetty, ja erityisenä mielenkiinnon kohteena olivat kulttuurisidonnaiset elementit ja niiden erot alkuperäisen ja suomenkielisen version välillä. Hypoteesina oli, että kulttuurisidonnaiset elementit olisi suomennettu globaalina strategiana kotouttaminen vieraannuttamisen sijaan.

Zootropoliksen suomennos onnistuu kulttuurisidonnaisten elementtien tuomisessa melko hyvin, ja aika- ja tilarajoitusten salliessa kääntäjä on välillä lisännyt oma-aloitteisesti huumoria tai kulttuurisidonnaisia elementtejä. Sen voi ajatella kompensaationa niille kohdille, joissa kääntäjä on joutunut jättämään vitsin tai kulttuurisidonnaisen elementin kokonaan pois. Aika- ja tilarajoitukset ovat selkein syy suomennoksessa esiintyville kompromisseille, sillä suomalainen ja yhdysvaltalainen kulttuuri ovat lähellä toisiaan, mutta suomi ja englantia eroavat esimerkiksi sanojen pituudessa huomattavasti.

Määrällisen datan perusteella kohdesuuntautuneita käännösstrategioita käytettiin huomattavasti enemmän kuin lähdesuuntautuneita, mutta ero ei ole niin suuri, että kotouttamisen voisi katsoa olleen globaali strategia. Näin ollen hypoteesini kotouttamisesta globaalina strategiana ei toteudu. Tulokset osoittavat sen, että kääntäjä näyttää käyttävän kunkin kulttuurisidonnaisen elementin kohdalla paikallista käännösstrategiaa eikä niinkään noudata tiukasti yhtä määrättyä globaalia strategiaa. Tulosten perusteella voidaan myös sanoa, että yhdysvaltalainen ja suomalainen kulttuuri ovat lähellä toisiaan, koska kategoriassa Yleinen kulttuuritietous suora kääntäminen on käytetyin strategia. Poistoa käytetään eniten Puhutteluissa, mikä vahvistaa englannin ja suomen eroa puhuttelukäytännöissä.

Pedersenin taksonomia on luotu kielenulkoisten kulttuuriviittausten tutkimista varten, mutta sitä voisi kehittää sopimaan myös kielensisäisten viittausten tutkimiseen. Olisi mielenkiintoista lukea enemmänkin kulttuurisidonnaisten elementtien kääntämisestä audiovisuaalisen kääntämisen piirissä, sillä aika- ja tilarajoitukset tuovat oman lisähaasteensa jo sinänsä haastavaan kulttuuriviittausten kääntämiseen.

ATTACHMENTS

Names, nicknames etc.

03:00	Bunny cop	Pupukyttä	Direct translation
03:33	There's never been a bunny cop.	Pupupoliiseja ei vain ole.	Generalization (paraphrase)
4:27	Nice costume, loser.	Kivat kuteet, nössö.	Direct translation
4:58	Cry, little baby bunny.	Itke vaan, pikku pupujussi.	Direct translation
05:20	...stupid, carrot-farming dumb bunny.	...typerä, multaa tonkiva pupunräpäle.	Situational substitution
6:41	Just quit and go home, fuzzy bunny.	Luovuta ja mee himaas, pupuliini.	Direct translation
06:21	You're dead, Bunny Bumpkin	Pupu potkas tyhjää	Situational substitution
06:29	You're dead, Carrot Face	Lepää rauhassa porkkanaturpa	Situational substitution
06:38	You're dead, Farm Girl	Nirri lähti, heinähattu.	Situational substitution
06:51	You're dead, Fluff Butt	Henki meni, tupsuhäntä.	Situational substitution
12:39	Welcome to the Grand Pangolin Arms	Tervetuloa Muurahaiskäpykiinteistöihin	Situational substitution
15:50	Rainforest district, Sahara Square, Tundratown	Sademetsäkortteli, Saharanaukio, Tundrakylä	Direct translation
19:14	goofy little stinker	tää mun pikku haisuli	Direct translation
22:51	Pawpsicle	Mehutassu	Direct translation
23:47	Alright, slick Nick	Hyvä on, ketku	Situational substitution
0:24:08	You can't touch me, Carrots	Luovuta, Porkkana	Direct translation
0:24:13	I just naturally assumed you came from some little carrot-chunk Podunk	Jotenki mä oletin et sä kasvoit jonku junnttilan porkkanamaalla	Situational substitution
0:24:16	Podunk is in Deerbrook county and I grew up in Bunnyburrow	Junnttila on Kauriskoskella ja mä kasvoin Kaninkolossa.	Direct translation
0:26:12	Hey there, Jude the Dude!	Heippa citykani!	Cultural substitution (TC ECR)
0:27:34	Catch me if you can, Cottontail	Ota kiinni jos saat, tupsuhäntä!	Direct translation
0:28:41	Bon voyage-e, flat foot	Se on moro, jepari!	Cultural substitution (TC ECR)
0:34:46	Hey, Carrots, you're gonna wake the baby	Hei, Porkkana, sä herätät vauvan.	Direct translation
0:37:11	Have fun working with the fuzz	Hauskaa lättäjalkailua	Cultural substitution (TC ECR)
38:23	Nangi is just on the other side of the Pleasure Pool.	Nangin pitäis olla heti ton huvialtaan toisella puolella.	Direct translation
44:20	Tundratown Limo Service	Tundrakylän Limusiinit	Generalization (paraphrase)
0:44:28	See you later, Officer Fluff	Nähdään, konstaapeli Pörrö.	Direct translation
0:52:49	So you know about the night howlers, too	Sä siis tiedät yöulvoista myös	Direct translation

0:59:42	I doubt Chief Buffalo Butt is gonna let you in it now	Tuskinpa päällikkö Yrmysarvi suostuu joustamaan nytkään	Situational substitution
1:00:25	Smellweather	Bellvetelä	Situational substitution
1:00:30	I called him Lionfart once	Mäkin sanoin sitä kerran Laiskaheartiksi	Situational substitution
1:03:29	Acacia Alley. Ficus Underpass. South Canyon.	Akaasiakuja, Fiikussillan ali Eteläkanjoniin.	Direct translation
1:20:53	The duke of bootleg	Piraattiherttua Duke	Situational substitution

Words of address

7:35	Assistant mayor Bellweather	Apulaispormestari Bellweather	Direct translation
16:12	Chief, Chief Bogo.	Herra Bogo, herra päällikkö.	Situational substitution
16:14	Sir. You said there were 14 missing mammal cases.	Sanoitte, että niitä kadonneita on 14.	Cultural substitution (TC ECR)
16:18	You probably forgot...	Ette kai muista...	Cultural substitution (TC ECR)
18:45	I'm not looking for any trouble either, sir.	En mäkään kaipaa hankaluuksia, herra hyvä.	Situational substitution
18:57	You want the red or the blue, pal?	Haluutsä punasen vai sinisen?	Omission
19:06	Come on kid, back up. Listen, buddy.	Hei pentu, näpit irti. Mut siis mitä?	Situational substitution
19:07	Listen, buddy.	Mut siis mitä?	Omission
19:25	You probably can't read, fox...	Te ketut ette varmaan osaa lukea...	Situational substitution
20:37	I'm sorry, pal.	Anna anteeks.	Omission
20:51	Officer, I can't thank you enough.	Konstaapeli, mä en tiedä miten kiittäisin.	Direct translation
21:38	Give her a little bye bye toot toot	Annetaas tädille jäähyväistööttäys	Cultural substitution (TC ECR)
23:39	Way to work that diaper, big guy.	Toi vaippa pukee sua, äijä.	Situational substitution
23:49	It's called a hustle, sweetheart.	Näin tätä pelataan, kulta.	Direct translation
28:02	You're a real hero, lady.	Oot säki oikee sankari.	Omission
28:10	Uncool, rabbit.	Jotain rajaa, vemmelsääri.	Cultural substitution (TC ECR)
0:30:40	You're gonna have to be patient and wait in line like everyone else, Mrs Otterton.	Teidän pitää silti oottaa teidän vuoroo niin kuin kaikki muutkin, rouva Otterton.	Cultural substitution (TC ECR)
0:31:09	Hate to disagree with you, sir	En tahtois väittää vastaan	Situational substitution
0:31:22	Sir, I got the bad guy	Mutta mä nappasin rosvon	Situational substitution
0:31:29	Chief, Mrs Otterton is here to see you again	Pomo, rouva Otterton tuli taas kyselemään	Cultural substitution (TC ECR)
0:31:36	Sir, I don't wanna be a meter maid	Pomo, mä en haluu olla lappuliisa	Situational substitution
0:31:57	Chief Bogo, please	Päällikkö kiltti	Situational substitution
0:32:00	Madam, as I've told you	Rouva, kuten sanoin	Situational substitution
0:34:00	Bless you, little bunny.	Sä oot ihana, ihana pikku pupu.	Direct translation
0:36:31	It's called a hustle, sweetheart.	Näin tätä pelataan, kulta.	Direct translation

0:37:51	Who may have frequented this establishment.	Oliko se kenties teidän asiakas?	Situational substitution
41:43	Darling, I've forgotten your name.	Ja nyt en muista nimee.	Situational substitution
44:26	Way to hustle, bud.	Hyvä meininki, Flash.	Situational substitution
44:43	Madam, I have a fake badge.	Rouva, valelätkäni kautta mä vannon...	Direct translation
0:48:15	Mr Big, Sir	Mr Big, herra	Situational substitution
0:51:55	Mr Manchas	Herra Manchas	Direct translation
55:07	Rabbit, whatever you do, do not let go.	Mitä ikinä sä teetki, älä päästä irti.	Omission
0:57:15	Here's the thing, Chief.	Ja sitä paitsi.	Omission
1:00:36	Pretty sneaky, slick!	Sä oot niin viekas!	Omission
1:00:50	Sir, if we could just review these very important, oh, sir	Jos me voitaisiin käydä läpi nää tosi tärkeät, hei, pomo	Situational substitution
1:00:10	Assistant mayor Bellweather	Rouva apulaispormestari	Cultural substitution (TC ECR)
1:06:51	I don't want excuses, Doctor!	Tahdon vastauksia, tohtori!	Direct translation
1:06:53	Mayor Lionheart, please.	Pormestari Lionheart hyvä.	Direct translation
1:08:58	Mayor Lionheart, you have the right to remain silent	Pormestari Lionheart, teillä on oikeus pysyä vaiti	Direct translation
1:28:45	Thank you, ma'am. How did you know where to find us?	Kiitos, rouva. Kuinka sä löysit meidät?	Situational substitution
1:31:45	Bye-bye, bunny.	Hei hei, pupu.	Direct translation
1:32:02	Thank you, Yakety-yak.	Kiitti vaan, lörppö.	Cultural substitution (TC ECR)
1:32:33	It's called a hustle, sweetheart.	Näin tätä pelataan, kulta.	Direct translation
1:34:55	You should have your own line of inspirational greeting cards, sir	Sunhan pitäis alkaa suunnitella onnittelukortteja, pomo	Situational substitution

Words related to institutions and other societal systems

2:14	Instead, I can be an astronaut!	Sen sijaan mä voin olla arstronautti!	Direct translation
2:21	Today, I can hunt for tax exemptions. I'm gonna be an actuary!	Paitsi sillon kun metsästän verohelpotuksia. Musta tulee kirjanpitäjä!	Direct translation
2:33	I am going to be a police officer!	Koska isona mä aion ryhtyä poliisiksi!	Direct translation
2:49	Just 211 miles away...	Alle 340 kilsan päässä...	Cultural substitution (Transcultural ECR)
2:52	...stands the great city of Zootropolis!	odottaa uljas kaupunki nimeltä Zootropolis!	Direct translation
3:30	...for you to become a police officer.	...mahdotontakin päästä ihan oikeeksi poliisiksi.	Specification (addition)
3:48	...no better way to do it than becoming a carrot farmer.	...porkkanafarmillahan se onnistuu helposti.	Generalization (Paraphrase)
4:31	...where you think a bunny could be a cop?	...missä puput voi olla muka jepareita?	Direct translation

5:49	Listen up, cadets.	Poliisikokelaat huomio.	Direct translation
7:17	As mayor of Zootropolis...	Zootropoliuksen pormestarina...	Direct translation
7:20	My Mammal Inclusion Initiative	Nisäkästasa-arvoaloite	Situational substitution
7:25	police academy graduate	poliisiopisto	Direct translation
07:26	Valedictorian of her class	Luokkansa priimuksena valmistunut	Situational substitution
07:28	ZPD's very first rabbit officer	Zootropoliuksen poliisin ensimmäinen jäniskonstaapeli	Direct translation
7:47	the heart of Zootropolis, Presinct One, City Centre.	koko Zootropoliuksen sydämeen, ykköspiiriin, keskustaan.	Direct translation
9:24	Zootropolis Express	Zootropolis Express	Retention
19:18	You're gonna have wait for your turn like everyone else, meter maid	Ootappas kiltisti vuoroas niinku kaikki muutki, parkkipirkko	Direct
20:26	15 dollars	Se tekis viistoista.	Omission
0:24:25	She's a meter maid	Se on lappuliisa.	Cultural substitution (TC ECR)
0:25:25	You'll never be a real cop. You're a cute meter maid, though. Maybe a supervisor some day.	Mut sä oot söpö lappuliisa.	Direct
26:59	How was your first day on the force?	Miten eka päivä meni?	Generalization (Paraphrase)
0:26:26	Are you a meter maid	Oletko sä lappuliisa?	Direct
0:28:11	Our tax dollars pay your salary	Sun palkka maksetaan mun veroista	Generalization (Paraphrase)
0:28:05	Hey, meter maid! Wait for the real cops	Hei, lappuliisa! Oota oikeita poliiseja.	Direct
0:30:43	I don't wanna be a meter maid, I wanna be a real cop	Mä en haluu olla lappuliisa, vaan ihan oikee poliisi!	Direct
32:21	Our detectives are very busy.	Meidän etsivät on tosi kiireisiä.	Direct
0:32:32	...you're a former meter maid with delusions...	...sä oot pelkkä suuruudenhullu ex-lappuliisa...	Direct
0:34:34	What happened, meter maid, did someone steal a traffic cone?	Ryöstikö joku sun lempiliikennekartion	Omission
34:56	I think your 10 dollars worth of popsicles can wait.	Etköhän sä sen kympin voi vähän myöhemminkin tienata.	Omission
0:34:58	I make 200 bucks a day, Fluff	Mä tienaan kuule 200 päivässä, Pörrö.	Omission
35:46	Felony Tax Evasion.	Veropetoksesta.	Direct translation
35:58	Lying on a federal form is a punishable crime.	Virallisessa asiakirjassa valehteleminen on vakava rikos.	Generalization (Paraphrase)
0:37:42	We're all good with bunny scout cookies	Me ostettii jo pikkuleipiä pupupartiolta.	Direct translation
0:37:47	I'm Officer Hopps, ZPD	Mä oon konstaapeli Hopps, poliisi	Generalization (Superordinate term)
38:05	You should talk to his yoga instructor.	Puhu ihmeessä sen joogaohjaajalle.	Direct translation

40:41	I have a pal at the DMV.	...mun kaverin nisäkäsajoneuvokeskuksessa.	Specification (addition)
0:41:47	Officer Judy Hopps, ZPD	Konstaapeli Hopps poliisista	Generalization (Superordinate term)
0:52:00	Judy Hopps, ZPD	Judy Hopps poliisista	Generalization (Superordinate term)
0:55:24	That's what we do at the ZPD	Se on vaan poliisintyötä	Generalization (Superordinate term)
0:56:23	All I wanted to do was join the Junior Ranger Scouts	Enkä mä halunnu muuta ku vain päästä junnuption jäseneks	Generalization (Superordinate term)
1:00:02	How about we go to Chuck at the Traffic Central.	Pitäisköhän soittaa liikenteenvalvontaan?	Generalization (Paraphrase)
1:03:20	Look at you, Junior Detective.	Ei yhtään hullumpaa, junnuetsivä.	Direct translation
1:15:55	The public face of the ZPD	Koko poliisilaitoksen keulakuva	Generalization (Superordinate term)
1:25:32	We need to get this evidence to ZPD	Nää todisteet pitää viedä poliisille	Generalization (Superordinate term)
1:28:15	Cut through the Natural History Museum	Oikastaan museon läpi.	Generalization

Idioms and colloquialisms

3:58	Amen to that.	Totta joka sana.	Situational substitution
9:40	Oh cripes, here come the waterworks.	Voi jumpe, nyt se alkaa.	Situational substitution
13:20	O-M-Goodness	Voi mun viikset	Situational substitution
14:37	We need to acknowledge the elephant in the room	On tärkeä ilmotus eli korvat hörölle	Situational substitution
15:25	And City Hall is right up my tail to find them	Pormestari jaksaa ärjyä niistä mulle ihan joka päivä	Situational substitution
18:42	So hit the road.	Eli kipitä tiehesi.	Situational substitution
19:32	So beat it.	Eli häivy.	Situational substitution
0:20:00	I'd lose my head if it weren't attached to my neck	Sama pää kesä- ja talviturkin kanssa	Cultural substitution (TC ECR)
25:58	Hang in there.	Tsemppiä sulle.	Situational substitution
0:27:00	Mun äiti sanoo, että sä oot yks jänishousu	My mommy says she wishes you were dead	Cultural substitution (TC ECR)
27:13	Oh my sweet heaven!	No voi hyvät hyssykät!	Situational substitution
0:27:22	Our prayers have been answered	Kivi vierähti sydämeltä	Situational substitution
28:45	Stop in the name of the law!	Lain nimessä seis!	Direct translation
0:28:46	I got dibs	Mä hoidan!	Situational substitution
0:32:50	Us little guys need to stick to together. - Like glue	Meidän pienten täytyy pitää yhtä. - Niinkun lauma.	Situational substitution
0:35:05	Time is money. Hop along.	Aika on rahaa. Hyppää pois.	Direct translation
0:38:35	Ei kai vaan mennyt pupu pöksyyn	Does this make you uncomfortable	Cultural substitution (TC ECR)
47:40	Oh sweet cheese and crackers.	Voi hyvä sylvi sun kanssa.	Situational substitution
1:07:01	Ladies and gentlemammals	Hyvät naiset ja herrat	Omission

1:16:50	Speak of the devil, right on time	Katoppas tonne. Aina ajallaan.	Omission
1:18:44	Now there's a four-dollar word, Mr H.	Puhutpas sä nyt fiinisti, herra Hopps	Situational substitution
1:25:50	Hallelujah.	Tolla ihmeellä.	Situational substitution
1:32:01	You're milking it.	Ylinäyttelijä.	Situational substitution

General cultural knowledge

09:09	You play cribbage with a weasel - Yeah, and he cheats like there's no tomorrow	Sun sököpiirissä on näättä. - Ja se fuskaa ihan koko ajan.	Cultural substitution (TC)
13:50	I should get to roll call	Pitäs ilmottautuu	Situational substitution
13:52	Bullpen's over there to the left	Työnjako on tuolla vasemmalle	Situational substitution
25:15	Clever fox, dumb bunny.	Viekas kettu, tyhmä pupu.	Direct translation
0:37:52	We're all good with bunny scout cookies	Me ostettii jo pikkuleipiä pupupartiolta.	Direct translation
0:39:18	He was wearing a green cable knit sweater and a new pair of corduroy slacks. And a paisley tie, sweet Windsor knot	Sil oli päällä se vihree palmikkoneuleliivi, jalassa vakosamettihousut. Ja pisarakuvioitu kraka jossa oli Windsor-solmu.	Direct translation
1:00:15	How are things looking at the Jam Cams?	Mitäs siellä kamerat näyttää?	Generalization (Paraphrase)
1:00:14	I think Mayor Lionheart just wanted the sheep vote	Pormestari vaan kalasteli lammassääniä	Direct translation
1:00:56	You think when she goes to sleep she counts herself?	Laskeekohan se itteään jos ei saa unta?	Direct translation
1:18:03	...one of the top pastry chefs in the tri-burrows.	...yks tämän seudun parhaista leipureista.	Generalization (Paraphrase)
1:19:40	I thought she was talking in tongues or something.	Mä luulin, että se puhu jo kielillä tai jotain.	Direct translation
1:24:00	I can cross that off the bucket list	Ompahan totaki nyt sitte kokeiltu	Generalization (Paraphrase)
1:30:50	slogan on a bumper sticker	kaupungin nätti tunnuslause	Generalization (Paraphrase)

Pop-culture references

0:24:28	...where predators and prey live in harmony and sing "Kumbaya"	...missä pedot ja saaliit elää käsi kädessä ja laulaa vaan.	Generalization (Paraphrase)
0:29:36	I popped the weasel!	Kävi aivan järjetön munkki!	Cultural substitution (TC ECR)

0:30:57	Life isn't some cartoon musical where you sing a little song and your insipid dreams magically come true. So, let it go.	Elämä ei ole mikään jääprinsessamusikaali missä laulellaan lauluja, ja kaikkien lapselliset haaveet tosta vaan toteutuu. Joten anna olla.	Specification (Addition)
0:46:00	rat pack music	swing-levyjä	Generalization (Superordinate term)
1:16:30	Hey there, Jude, Jude the Dude	Heippa Judy, citykani	Cultural substitution (TC ECR)
1:20:58	Hey, if it isn't Flopsy the Copsy	Hei, sehän on ite tinanappi Tupuna	Cultural substitution (TC ECR)
1:21:02	What were you gonna do with those night howlers, Wezelton? - It's Weaselton! Duke Weaselton!	Minkä takia sä halusit ne, viisastelija? - Eiku Weaselton, Duke Weaselton.	Situational substitution
1:21:27	They offered me what I couldn't refuse	Se ties mun ainoan heikkouden.	Omission
1:23:25	Woolter and Jesse are back so I gotta go	Woolter ja Jesse palas ni mä lähen ihan just.	Retention